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ms. films

DIY Guide to Film & Video

THIRD EDITION

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The Ms. Films DIY Guide to Film & Video
3rd Edition
First Printing, 2006

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The Ms. Films DIY Guide to Film & Video

THIRD EDITION

2006

ms. films
movies by independent women

Durham, NC

parcel press

Fredericksburg, VA

February 2006

Ms. Films is a non-profit organization dedicated to empowering women and girls through access to media and mediamaking. This do-it-yourself guide is meant to help you get started, try some fun projects, get your hands on film, make a movie and get it out there, find other film mavens, and collaborate. We've also included a book and zine list, and a filmography for reference.

Five years since Ms. Films began, we've grown from a cool event to an internationally known annual festival. We're a collection of women from all over making all kinds of media, collaborating and supporting each other, and a resource for anyone wanting to make their first movie or find great work by women that is out there but so rarely seen. We've toured with Ms. Films, bringing screening programs and workshops all over the country and been part of film festivals, conferences, and arts events.

The Ms. Films DIY Guide to Film & Video has been one of our most successful projects. We've been able to reach a lot of people with hard to find information in an easy and accessible way. It's been such a hit that it's become hard to keep up with making copies, filling orders, sending copies out to the distributors. With the rising cost of copies, sending out sample copies to distros, and shipping costs, we also needed to find a way for the project to pay for itself or at least break even. So here we are with the 3rd edition, excited about a new partnership with one of the small press distributors who carries the Guide.

Parcell Press, out of Fredericksburg, Virginia, is collaborating with us to publish and distribute the Guide, which means they will cover part of the initial cost of printing, so we can print a larger number at a lower cost by a real printer in a more durable format that is easier to use, instead of photocopies. Parcell Press will help with distribution to bookstores, film festivals, and small press distros and help us to get it out to more people, and we have the opportunity to make the presentation quality reflect the quality of the contents. You can find contact info for Parcell Press and find out more about them at their website, and we welcome you to find out more about us at our website and get involved with Ms. Films.

We would love to hear feedback about the Guide and what topics or information you'd like to see in future editions or film zines. Let us know about your film and media projects and send us submissions!

For the love of movies!

Niku
editor
xo Ms. Films

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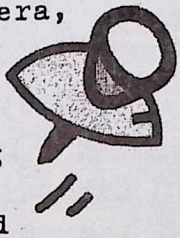
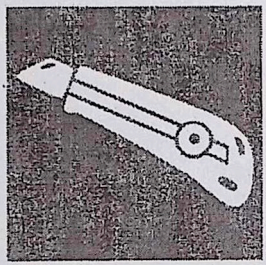
CAMERALESS FILMMAKING

BY PAT DOYEN



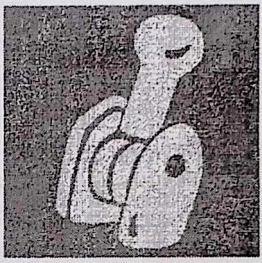
Even if you don't have a camera, you can make a film. And if you like to paint and draw, you might prefer making films this way. Cameraless filmmaking involves painting and scratching on clear leader, black leader or existing footage, as well as toning and chemically altering footage.



Scratching and painting directly on film has a long history and explores those qualities which are unique to the film itself. Many filmmakers use this method for animation as well as more abstract films. Hand processing and chemically toning is not merely a method of achieving a different "look" in a film, but an important tool in controlling and manipulating an image which links filmmaking to other art practices. Using chemicals to go beyond the "professional", clean look of lab processing can open up new avenues of expression to a filmmaker.

Basically all you need is some footage and your imagination, but some other things are

useful. 16mm film is a good size to work with because it's pretty common and big enough to draw on. 35mm is great to work with, but harder to find a place to project it. Super-8 is good in a pinch but very small to work with - you'll get tired fast. Clear leader is good for painting, drawing, stamping and collage. Black leader is good for scratching, but you can also scratch away larger areas to draw or collage in. You can use old footage as well to paint and scratch over or to cut out pieces to use for collage.

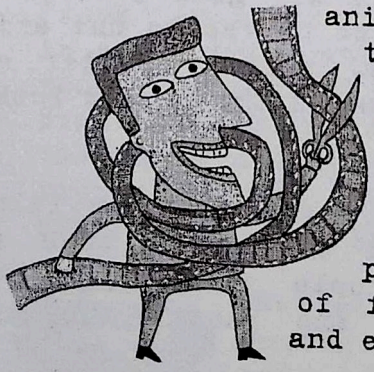


You should be able to get the film for free - ask your friends for junk stuff. Also ask your lab - they usually will give you some if you ask. If not, you'll have to buy some leader from a film supply house. You'll also need splicing tape and a splicer. Film cement works well for collaging film to film. Everything else you should be able to buy from local stores. Get a selection of permanent markers. Sharpies are good because they don't smear on the film and wipe away. Paint pens are good too. Get razor blades or x-acto knives to cut and scratch. Get stamps, paint, glitter - anything you can think of that would look good to you.

The number one rule for making the film is - make sure it can go through a projector. Some people never project their scratch film and just optically print it.

You probably won't have access to an optical printer, so just make sure that there is nothing sticking out or thick taped or glued to the film. Number two is related to number one and just as important - make sure the sprocket holes are not covered over. Tape stuff down carefully. If you cover the sprocket holes it won't go through the projector.

You can use packing tape for "transfers". Press the tape to a magazine or other paper and pull up. Apply the tape to the clear film and the left over picture or fibers show up on it. Sandpaper is good to scratch the black away from a larger area. Practice with different objects and you'll see how each scratching method looks different when projected. Different paints make a difference too. If paint is too opaque, it will only look black when projected (same with collage). Remember that light has to pass through it for it to show up. Use a hole punch - they come in different sizes. You can paste the circle from one film into the hole in another. Or you can just use an ultra fine marker and draw an animation from one frame to the next.



Explore different materials and see how they work. Make up something new. The point is to have a lot of fun making your film and experiment!

DIY FILMMAKING

Assignments for Narrative and Experimental Filmmaking

by Alexandria Searls

BASICS

The first thing we do as a class is go over camera features. Whatever kind of camera you have, explore it. If it's video, know how to set white balance and change exposure. A good exercise is to shoot the same object using three different exposures, and see how much you can change the mood of each shot. If you've just bought a film camera, test it with a roll of film. Most affordable film cameras are purchased used, and registration (how the film sits when it is exposed) can be an issue. Battery function is also something you want to test.

Mundane but important advice: make sure that your camera is clean, then keep making sure that your camera and lens (or lenses) are clean. I say this for each intro class, yet invariably someone's wonderful take is smudged with fingerprints. (Of course, every rule is made to be broken. I've turned dirt I knew to be in my camera into a principle element of one of my films, so there's a time for everything, even grime.)

After the cleaning lecture, I demonstrate how to use a tripod, then I ask each student to take a turn with it. We stage a conversation, and each student must move the tripod into a new position as we film the two actors from a variety of angles. A tripod really helps you refine your composition, and allows for steadier telephoto shots. Also, when you choose a moving shot, whether hand-held or on a tripod, I suggest that you begin the movement from a static shot --and that you also end on a static shot. Though you might not use the static portions, you'll be surprised at how much easier a four second static shot can make editing.

FIRST ASSIGNMENTS

Soundtrack

For this assignment, I ask students to record sounds first, then to film picture. Later they edit the two together. After they finish their films, we go through a two-step process. First, we listen to each student's soundtrack in the dark, without picture, then we start the film over and view the complete film. Often beginning students will slap the latest music onto their films instead of creating their own soundtrack. This assignment makes sure that sound becomes as much a creative endeavor as picture. It's also fun sitting in the pitch black listening to sounds. Snippets of conversation, rain, machines, birds, trains, toilets flushing, books falling —disembodied they all take on more resonance.

Fairy Tale

There's something freeing about working within a set plot. To give students a heightened sense of beginning, middle, and end, I ask them to choose a fairy tale, then to film their own version of it. The work has been varied —humorous, archetypal, poignant, hard-edged —but always interesting. Some people stick closely to the original —others depart wildly. What matters is that you have the experience of working with a proven plot.

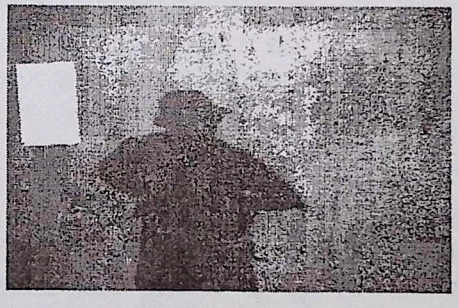
The Narrative

After the Soundtrack and Fairy Tale assignments, it's time to write a script. Since I ask students to keep their films from 1 to 6 minutes long, the script tends to be 10 pages or less (one page of standard screenplay form equals approximately 1 minute of film). I accept original scripts or adaptations. Though students worked individually on the other assignments, now they organize into crews. We hold auditions, then we hold rehearsals. The audition is important, because it announces that you take yourself seriously, and it allows you to film actors to find out if your gut casting instinct is the right one.

I was a shy beginner, and cast my friends into my first film. I wasn't ready to display a script for the world to see. I needed more experience in order to get to the point of auditions. My own fears are why I make it a point to take students through the audition process. It's difficult to put your work out there, and it's difficult to reject most of the nice people who read for you. But it's all part of the professional process, and the important thing is to handle it with sensitivity and patience. Try to start small -with a script that calls for two actors, or even one.

NEW ASSIGNMENTS

The following are assignments I am developing for future classes. The first one, 1-2-3, I highly recommend for both beginners and more advanced students.



1-2-3 requires that you make a one-minute film, a two-minute film, and a three-minute film, in that order. When I first tell a class that they can do a one minute film to fulfill a requirement, they can't believe that anything can be expressed in one minute. Then I show them successful examples.

This assignment comes out of my mistake of filming a twenty-minute script my first time out. Finding cuts was time-consuming and difficult. I struggled -after having spent thousands of dollars on shot choices I would have changed if I had edited even one super short film (I was shooting 16mm).

Short equals desirable for several reasons. If you want to get into festivals, shorter is easier for programmers to schedule. A good three-minute short is accepted a lot faster than a good 15-30 minute short. Of course you need to tell the story you want to tell (or show the

visuals you want to show if you're an experimental filmmaker). But while you're learning the 1-2-3 model is worth pursuing. One professor I know assigned 1 minute 11 seconds and wouldn't budge from the length. Cutting to that exact length taught a lot about rhythm.

Poems and Shadows

I used to look askance at experimental filmmaking until I took it up. Experiment seemed to suggest not knowing what you were doing –or knowing somehow that the experiment was going to fail, like mixing foods that no one in their right mind would put together –like licorice and raw eggs. When I began making experimental films I called them alternative –just to rebel against the unwanted experiment.

Now as an introduction to experimental film, I'm planning to assign stanzas of poems to students to go find images for. Like the fairy tale assignment, this frees you to interpret visually and with audio, rather than to focus on your own writing. The interpretation and editing are emphasized. After you work with someone else's poem, you might then want to try your own.

Another aspect to this assignment is the shadow. For every person or object you film, film the accompanying shadow. In painting the shadow is vital to adding a sense of dimension and solidity. Experiment with your use of shadow to bring aesthetics of painting and still photography to your filmmaking. Think of creating pairs as you interpret the poem.

I hope these assignment ideas will inspire your filmmaking. And don't forget to share your results – every film needs an audience!

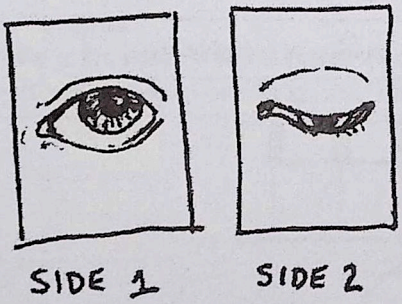
Alexandria Searls is a filmmaker and photographer who lives in Charlottesville, Virginia. She teaches media production at the University of Virginia, and she has shown films at the Maryland Film Festival, the U.S. Super 8 and Digital Video Film Festival, and the Ms. Films Festival, among others. She organizes the Vinegar Hill Film Festival in Charlottesville, VA.

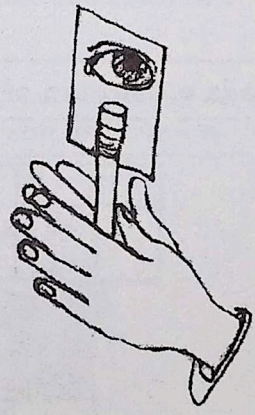
Animation

By Ianthe Jackson

Animation works just like film. The transformation or movement of an object is created from what is called persistence of vision. When 24 still frames per second pass before your eyes, the brain fills in the rest and we see motion. The difference is magic can happen because illusions are created with home made characters and sets.

Cameraless Animation



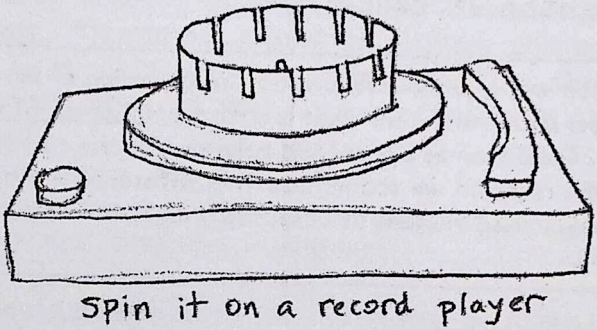


Thaumatrope

1. Take an index card and draw an image on each side, such an eye open eye closed.
2. Tape the card to a pencil and put it between your palms. Roll the card back and forth and you will see the eye open and close.

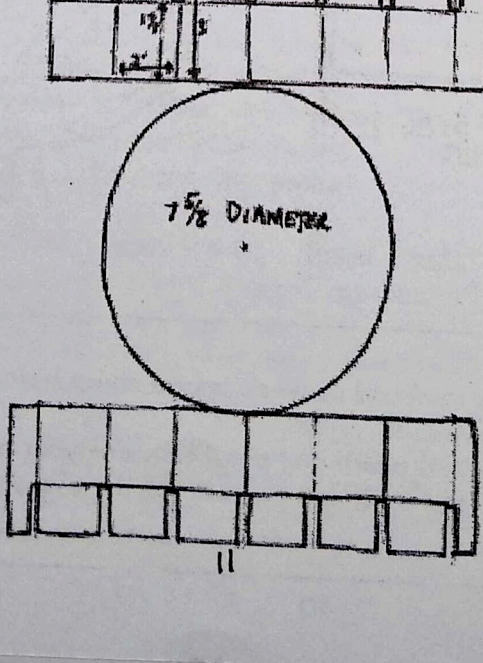
Zoetrope

1. Make a cylinder and put 12 slits that are 1/8" – 1/4" thick.
2. Put a picture in the space between the slits.
3. Spin it aound and view the pictures through the slits. The slit acts as a shudder, creating the illusion of movement.



Spin it on a record player

Here is a diagram of how to make a zoetrope



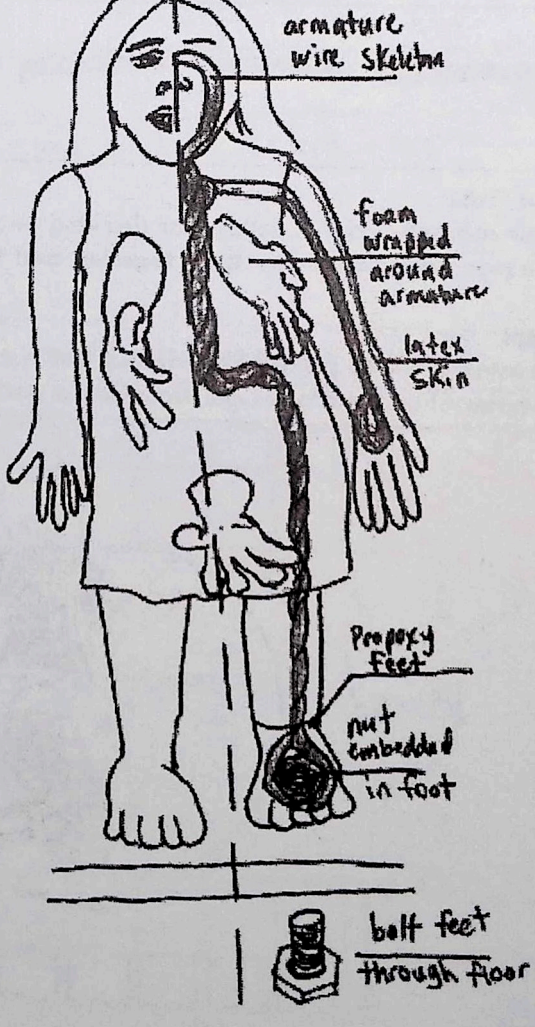
Camera Animation

Drawing
Make a series of drawings that show incremental movement. The most important thing is to make sure that your drawings line up. To do this, draw each new page on top of the previous one changing it only slightly. I suggest using either translucent paper such as tracing paper or a light table that will allow you to see through each sheet of paper. You can also animate while you draw, so that the animation is actually the drawing as it is happening. I have also seen drawings that are animated by erasing and redrawing on the same sheet of paper.

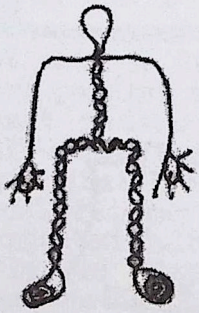
Paper Cut Outs
Make your characters out of collage or drawing and then make joints for all the moveable parts. Sew them together and to the body.

Silhouettes
Take a frosted or white piece of plexiglass, put you paper cut out or opaque material on the glass. Light from below and animate.

Puppet Animation
Here is how to make a character so it can stand independantly and move it's limbs. The left side is the exterior view and the right side in the inside view.

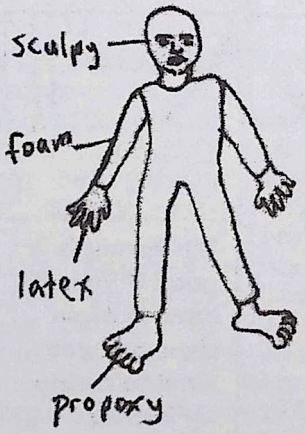


How to Make your character Step by Step:



Make Armature

1. Make skeleton with amature wire
2. Dip hands in liquid latex to coat the wire.
3. Apoxy a 1/4" nut into the foot loops



Cover Figure

1. Wrap 1/2" strips of foam around armature
2. Cover with 1/8" of foam to smooth over the wrapping
3. Mold pro-poxy onto feet.
4. Make the head out of sculpy and glue on.

Costume Figure

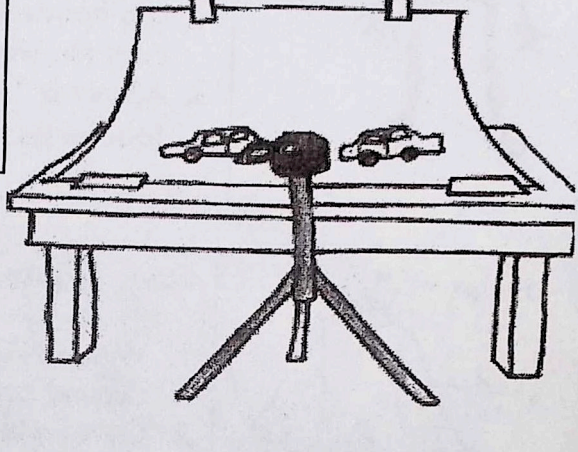
1. Glue hair and paint face with acrylic paint.
2. Make clothes.
3. Make sheets of skin by painting 8 layers of liquid latex on a smooth surface and peel off. Paint latex onto figure and attach the sheets of skin.
4. Paint skin with a thin layer of

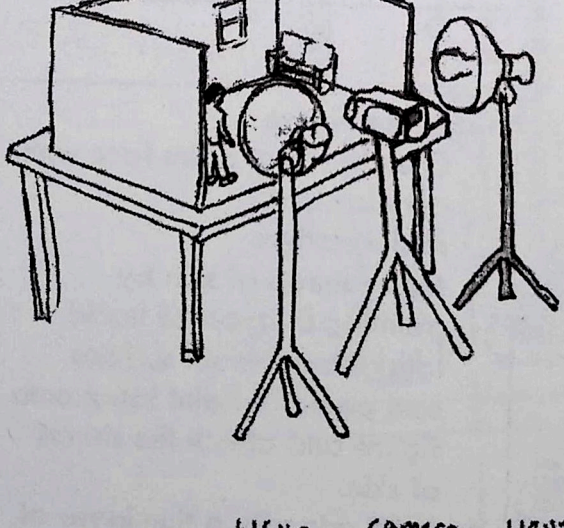
Filming

Here are 2 examples of 3D sets.

Both can be lit from above. The first example is good if you are doing straight forward shots

3D Sets





LIGHT camera LIGHT

This example is good if you will have multiple shots and you want to create an interior environment. If you make free standing puppets it is good to make a wood flooe that has a 4 inch gap between the table and the floor so you can get your hands in to move the bolts under the feet.

ISN't Super-8 Dead Yet?

By Pat Doyen

Not only is Super-8 alive and well, but it's actually more popular than it was a few years ago. Super-8 is a great medium for self-expression that has a whole different look and "feel" from video. If you're not sure what I mean, watch other artists' films at your local Flicker or even your family's old home movies. Projected film has qualities that video will never be able to duplicate. If you're shooting, say, a documentary with interviews, then super-8 is not the format for you. But if the idea of shooting actual film with a small camera enabling you to be free and mobile (no tripod, no problem!) and work alone or with a small crew excites you, read on!

Super-8 is the original punk film format - cheap, accessible and readily exploited. It's a great way to show your life and express yourself. You don't have to get everything "right" and you shouldn't spend a lot of money, especially at first. The point is to make films - you'll learn more by making than anything else. Super-8 works great on a personal level, not so great on an epic level, so keep your ideas simple. Don't get caught up in a "hollywood" mentality. You don't need extensive scripts or crews - you can have a script, but it can also be just you and the camera, exploring the world. Think about why you want to make images and then find out how easy Super-8 makes it.

You're ready to make films, so now you'll have to get your hands on a camera. Rule number 1 - KEEP IT CHEAP! The first step is to ask relatives and friends. You'd be surprised at how many people still have a super-8 cameras hanging around their basement or attic. If you don't know anyone who has one, try borrowing one from a local media center (see resources section for ideas). Don't forget to check freecycle as well. I'm not going to recommend any particular type of camera because when you're starting out, any camera will do. Once you've made a couple of films, you'll know better what you want from a camera in terms of features. Super-8 is great because it resists technological fetishization better than video and digital - it's harder to get caught up in all the new technology if there isn't any! - but it's still tempting to get a lot of gear. Don't do it. Not yet anyway.

If no luck, your best bet is thrift stores and garage sales. Try not to be in a hurry, because searching can take some time. Most places will have no clue whether it works or not so you'll have to look carefully and take a chance sometimes. This gets easier the more experience you have. Bring AA batteries with you to test the motor. Make sure you're looking at a super-8 camera, not regular 8 (super-8 cameras have space for a cartridge, not reels). Check the gate - is it clean? Does it have any scratches? Does the lens have any visible scratches? Sometimes small lens scratches don't even show up on the film. If the camera is clean and looks well taken care of, it probably was. Put your batteries in to test the motor. If the camera runs and looks clean with no visible damage, chances are it's okay. If there's corrosion in the battery compartment, don't despair. Mild, whitish corrosion comes off with a regular pencil eraser and bluish/greenish corrosion will come off with white vinegar (you may have to scrape some, too). You'll have to clean this at home, but this is one of the main reasons people dump their cameras and luckily its one of the easiest to fix, so if it looks okay otherwise and is cheap, you may want to take a chance.

Many cameras have a separate battery for the light meter and, unlike the motor batteries, it's usually not standard. There's no way to test unless you come with an arsenal of batteries. The light meters in these cameras usually hold up pretty well, though. Only occasionally have I seen a camera that looked and worked good otherwise but the light meter didn't work (there's always that chance though). Other things that might not work when you get it home include the footage counter. As I said, you'll have to make judgments and take chances - which is why you should stick to the rule of keeping it cheap - especially for your first purchase.

Which brings us to camera stores, the internet and ebay. If you have to put out a chunk of change for your first camera, try these resources in that order. The older and more independent your local store, the more likely they will still sell super-8 stuff. This way you can actually look at the cameras and talk to someone about it. Check their return policy. The same goes for online camera stores. Check the established camera stores that have listed return policies, etc. They have been selling for years. If you have questions, call and talk to someone. Unfortunately,

most people looking for used and/or outdated equipment go straight to ebay. Not only is it harder to get accurate descriptions and resolve a problem, but the equipment on ebay is very often overpriced. Individuals selling through the local paper or garage sales often price their stuff cheaper. Make sure you know the rules of ebay and communicate with the seller. When you receive it, be sure to test it as above.

Before you put film into your camera, get used to holding it, looking through it, using the zoom, etc. Is there a diopter on the camera? Be sure to set it for your vision. An easy way is to zoom into a completely white surface, such as a wall. Then change the diopter until the lines in the viewfinder are completely sharp. This is especially helpful for people with glasses. You might want to double-check the focus accuracy of your "new" camera with a tape measure. Now you can focus using the viewfinder. Does the camera have a manual override for the exposure? All super-8 cameras have some sort of automatic exposure. The more sophisticated ones allow you to change the exposure for different situations. When you first start out, use the automatic and get used to how your camera does in different lighting situations. You can get more involved with focusing and exposure using f-stops and depth of field, and there are many good books out there (check the resources section). You also learn a lot from other people, which is another reason borrowing someone's camera and working with them is a good idea for your first film or two.

All super-8 cameras allow you to shoot at 18fps (frames per second). This is the standard silent film speed. When projected it approximates the speed we actually see things. Some cameras have a 24fps speed. This is the sound speed. Most equipment and accessories for super-8 sound are gone, so there's really no reason to shoot at this speed since all projectors work at 18fps (not all at 24fps). 18fps also gives you more time for each cartridge. Some cameras will have speeds that are slower (lower number) or faster (higher number) than 18fps. A slower speed gives you fast-motion and a faster speed gives you slow-motion. Some cameras also have a button that does single frames which is used for animation and pixilation. But almost all cameras have a cable release which allows you to do the same thing with a cable that costs a couple of bucks at a camera store.

Now you're ready to put film in the camera. A cartridge of super-8 film contains 50 feet of film, which turns out to be approximately 3 min. and 20 sec. of running time (if shot at 18 fps). There are several different kinds available. The two main types are reversal and negative film. Reversal film is just like slides - you get a positive back of your film that is ready for projecting. Negative film (relatively new for super-8) gives you of course a negative, which is never projected but in this case used for transferring to a video or digital format for editing.

For your first films, use reversal and keep the editing in camera or to a minimum. This way you get a feel for shooting and what the film is going to look like before spending the money for a special transfer. It's also nice to see your film projected and it gives you more options. You can always transfer your finished film (more about that later), but you can't project your negative. If you buy a bunch of film at one time or aren't going to use it right away, you can keep film in the refrigerator or freezer to help it last longer. It can last years this way. If you put it in the freezer, just make sure it's in an airtight bag so it can't get wet. Then make sure to let it get to room temperature before you put it in your camera.

Kodak makes two black & white films, Plus-X Reversal (ASA 100) and Tri-X Reversal (ASA 200) and five color films, Ektachrome VNF Reversal (ASA 125), Kodachrome 40 Reversal, Vision 200T Negative, Vision2 200T Negative and Vision2 500T Negative. Pro8mm in CA makes several different negative stocks that are just for processing and digital transfer on their machines. The difference between Plus-X and Tri-X is the film speed or ASA. The higher the ASA the lower light conditions it can be used in. Tri-X can be used in lower light then Plus-X.

Super-8 film always needs way more light than you think it will. Tri-X is a good film to use at first as its higher speed and fairly forgiving. Even so, if you use it indoors, you'll need to add artificial light other than what is normally used - even during the day. But the more you shoot, the more you'll learn how much light you'll need and where. You won't always want a perfectly lit scene or to be able to see everything in the frame. At those times it's okay to shoot when the camera meter says there's not enough light. But otherwise keep adding light until you get a good reading.

The first time you use your camera, keep track of how much footage you've shot and keep an eye on the footage counter to see if it works. Even if it does, it's a good idea to keep track of what you've shot as the counters are not too precise. If you're doing animation you'll need a tripod, but if not you'll find that with practice you can keep the small super-8 cameras pretty steady without one (if you have one, great). But the main thing when shooting is to have fun and experiment.

After you're done shooting you have to send the film off to be processed. If you've shot b&w or Ektachrome reversal you have plenty of choices, but I especially recommend Pac Lab in New York. Kodachrome reversal can only be processed by a few labs and Dwayne's Photo in Kansas is really the best for turnaround time and quality. Check the resources section for a more complete list. A note about Kodachrome though - Kodak sometimes sells it with mailers (PK-59) or gives you the option to process it through the photo booths at bigger retailers such as Wal-Mart. I know it's cheaper, but the quality usually isn't as good as Dwayne's, it takes forever, and don't you want to be supporting the independent labs anyway? More labs means more choices for us, so when you are budgeting, just budget that extra couple of bucks and send your stuff to quality independent labs.

When you get your film back you're ready to project it and see the magic of super-8! If you're looking for a projector, the same advice regarding cameras applies as well. The best thing is to share and learn, otherwise keep it cheap! Many options are available to edit, and if you want to actually edit the film there are still places to get the supplies. If you want to edit on your computer you'll have to get it transferred. The best way at first is the d.i.y. way - project your film onto a white surface and simultaneously tape with your video or mini-dv camera. You'll find that with practice and adjustments you can actually get great results. If you would like to send it off to get a professional transfer there are some suggestions in the resources section. But don't forget the reason you shot super-8 in the first place - actual film actually projected looks fabulous! And you don't need any expensive equipment at all.

Now that you've made a film make sure you show it off! Show it to your friends and family. Show it at your

local Flicker or other screening. If there is no local screening near you, start one (check the rest of this guide out for help on that). And just as important as showing your film is to keep making. Don't get discouraged if a reel doesn't come out like you planned. Film, film, film! Even if you don't have a big project in mind, keep shooting. You'll only get better and learn to love doing it more. Viva la film!

RESOURCES (specific to this article)

Film

Check your local camera stores!

Kodak - 1-800-621-FILM (3456)
www.kodak.com

Pro8MM
2805 W. Magnolia Street
Burbank CA 93063
818-848-5956
www.pro8mm.com
8 color neg stocks of their own (sold with processing only and for transfer only) - they also sell Kodak stocks with Pro8mm processing, including Kodachrome processing!
They also sell processing separately, do every kind of digital transfer and sell film editing supplies and projector bulbs.

Labs

PAC Lab, Inc.
37 East 1st Street
New York NY 10003
212-505-7797
www.pac-lab.com

Pro8MM
see above entry

Dwayne's Photo
415 S. 32nd St
Parsons KS 67357
316-421-3940 or 800-522-3940
www.k14movies.com

Rocky Mountain Film Lab
560 Geneva Street
Aurora CO 80010

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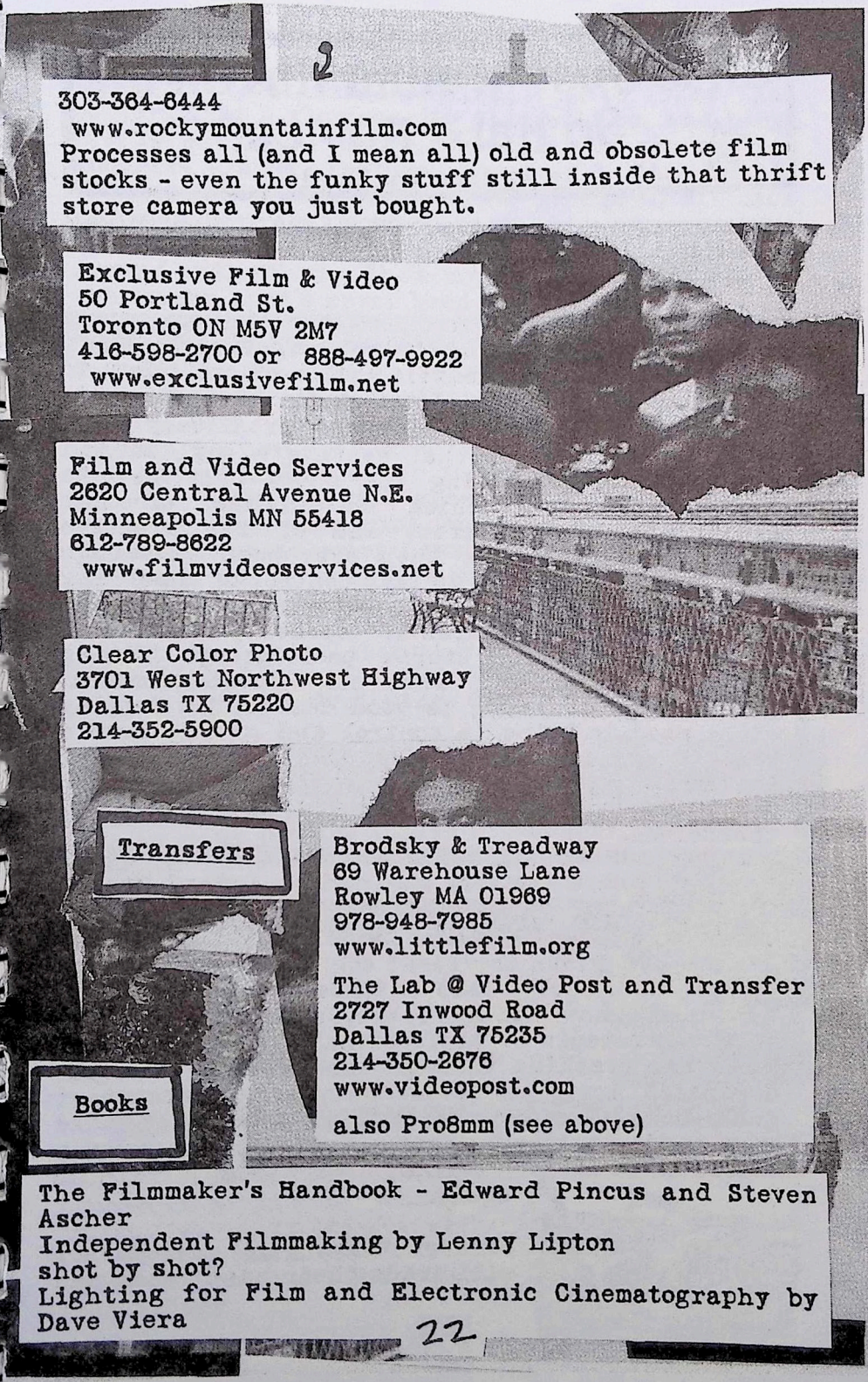


303-364-6444
www.rockymountainfilm.com
Processes all (and I mean all) old and obsolete film stocks - even the funky stuff still inside that thrift store camera you just bought.

Exclusive Film & Video
50 Portland St.
Toronto ON M5V 2M7
416-598-2700 or 888-497-9922
www.exclusivefilm.net

Film and Video Services
2620 Central Avenue N.E.
Minneapolis MN 55418
612-789-8622
www.filmvideoservices.net

Clear Color Photo
3701 West Northwest Highway
Dallas TX 75220
214-352-5900

Transfers

Brodsky & Treadway
69 Warehouse Lane
Rowley MA 01969
978-948-7985
www.littlefilm.org

The Lab @ Video Post and Transfer
2727 Inwood Road
Dallas TX 75235
214-350-2676
www.videopost.com

also Pro8mm (see above)

Books

The Filmmaker's Handbook - Edward Pincus and Steven Ascher
Independent Filmmaking by Lenny Lipton
shot by shot?
Lighting for Film and Electronic Cinematography by Dave Viera

Girls Just Wanna Have Fun, So Make Movies!

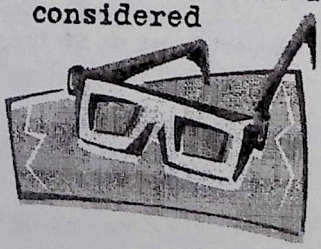
By Andrea Richards

"TO ME THERE IS NO GREATER FUN ON EARTH THAN MAKING MOVIES."
-- ALLISON ANDERS

There are so many good reasons to get girls involved in filmmaking at a young age: to teach media literacy and analytic skills of criticism; to gain the technical skills of media production; to learn to express ideas creatively...Most importantly to me is that getting a girl behind the camera and calling the shots puts her in control--she's the chick in charge of her production, of her crew, and of her creative vision. And as anyone who's ever been a teenage girl knows, being able to take control of something feels good because you are so often powerless to the whims of your parents, teachers, school and occasionally really stupid peer group. (Eating disorder anyone? It's all about control. Filmmaking, at least, is good for you!). Getting girls used to being in control and giving them a space for creative expression kills two birds with one stone: girls get used to having and wielding power AND they start feeling entitled to express themselves.

These are very good things indeed.

Eventually, given the right combination of smarts, skill and tenacity some of these girls will grow up to continue making films, either as artists, auteur, amateurs or professionals. Let's hope some will come crashing through the gates of the male dominated movie biz (today only eight percent of Hollywood films are directed by women) and make more media that investigates experiences commonly considered marginal to today's studio execs.



Some of these girl moviemakers will trade their handy cams and

dusty old Super 8 cameras for HD-TV and 35mm and infiltrate to the highest levels of the movie biz and (cross your fingers) finally make films that matter. What a glorious day that will be, and baby, it's in the near future, so next time you see yet another crappy feature where all the female characters are two-dimensional lollipops, sit back and remember that somewhere at that very moment a twelve-year-old girl is up past her bedtime messing around with iMovie. She's creating a new vision for the screen that's never been seen before.

So let's do our best to make sure that girl knows how to use the software, and even more importantly, has the confidence to know the visions in her head are worthy of our attention. And let's encourage her to play, not just so she someday might fulfill dreams of "professionalism" as in my above scenarios, but also for its own sake. Because when it comes down to it and you take the ideology away, the fact remains that making a movie is a helluva good time. It's fun, and sometimes I feel like that fact gets lost in our desire for social change (never a bad thing!) or, alternatively, the independent film community's emphasis on festival wins, distro deals and future funding.

Like so many people, I have a tendency to focus on the end result of something, rather than the process and we live in a society that's all about gauging the success of something before it's even finished (hello test market). But the process of making a film (pre-production, production and post) is just plain fun and that is important to emphasize to girl moviemakers too.

(If you aren't convinced, check out the latest report from the American Association of University Women on girls and technology (http://www.aauw.org/research/girls_education/techsavvy.cfm). The aspect of the study that stood out most to me was that girls tend to think of technology as a tool whereas boys regard

technological devices as toys. Hence, boys spend more time using them and become more proficient through play. The study recommends that girls engage in more "tinkering" with technology and have more opportunities to express their technological imaginations.)

Why Filmmaking Is Fun: A Quick & Highly Subjective List

1. You're Not Sitting on Your Ass Waiting For Anyone

Ah, the glory of the self-actualized projects. You've got a free Saturday, $20, a borrowed DV camera and an idea. What else in the world do you need? Nothing.

2. It's Playtime All Day Long

From camera tricks to costumes, filmmaking is only one step away from activities we've all engaged in since our *Sesame Street* days: making up stories in your head and acting them out. Remember how you wore your neighbor's cheesy jazz dance costumes and put on a show for the entire population of the cul de sac? It's pretty much that with a camera.

3. Daydreaming Is Allowed

The great thing about artistic creation is that it's not a corporate boardroom. You don't have to come down from the clouds and deal with reality--you're creating an alternative one. So stay in the dream, follow your vision to its most illogical conclusion and exist for as long as you can in a world of make-believe.

Andrea Richards

4. You Can Work With Friends

When is the last time your best friend tried out her old roller skates? Find out that she's still a roller derby whiz and get that impossible dolly shot at the same time. Inevitably, making a movie demands collaboration with someone, so make it a friend and double your fun.

5. It's About Experimentation

You can't go wrong when you're playing (ever build the wrong thing with Lincoln Logs? I don't think so) and there are no rules. Take advantage of this freedom in filmmaking by trying new techniques and ideas. My friend Ken Paul Rosenthal soaks his films in all sorts of weird substances such as tea and jam. He even buried one in the ground and then screened it, just to see what sort of effect decay makes. The more you experiment, the more likely you are to invent something new. In the process, you'll discover what works, what you like and find your unique filmmaking voice.

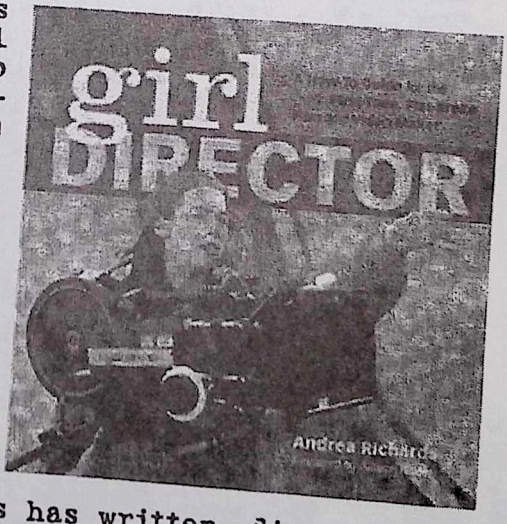
Alice Guy Blaché

Alice Guy, the French secretary who is largely credited with the invention of narrative filmmaking as we know it, didn't become the first person to make a fictional film by sticking to what she knew--dictation and distributing the mail. Instead, she summoned up her courage and asked her boss if she could experiment with the new motion picture camera he had, which no one else in the office had figured out quite what to do with. He agreed to her experiments as long as she didn't let her secretarial duties suffer.

Working long days and late nights, Guy even began to live behind the photography laboratory. She was "bitten by the cinema bug," and made hundreds of

films. Did she stick to a single genre or type of film? No way--she made melodramas, gangster flicks, fantasy films and even horror movies. In the process of making these innovative and ambitious films, she created the seeds of today's cinema. As her autobiography attests, for her filmmaking was not just hard work, it was fun. She concludes a description of shooting some movies on location with these remarks: "Despite the brisk autumn weather, our venture was a success. We were full of joy and good humor, and we decided to do it all again."

Make like Alice Guy and have fun making a film. Then go do it all again!



Andrea Richards is the author of Girl Director: A How-To Guide for the First-Time, Flat-Broke Film & Video Maker (Ten Speed Press, 2005). As a writer she has contributed to publications such as Bitch: Feminist Response to Pop Culture, Los Angeles Magazine, the LA Weekly, and SOMA, and to the anthology, Bare Your Soul (Seal Press, 2002). Richards has written, directed and produced four short films that have screened at various international festivals.

GET YOUR FILM TO THE FEST!

Some tips for submitting your film to festivals
By Niku Arbabi

What do you want out of a film festival?

- Do you just want your film to get out there and be seen?
- Do you want the chance to win cash prizes?
- Do you want the chance to win some kind of award?
- Do you want to be screened at a festival that will pay screening fees?
- Do you want to have your travel to the festival funded?
- Is the festival close enough that you can easily travel to it?

Finding film festivals

- Keep a chart of film festivals including things like entry deadline, dates of the festival, entry fees (festivals' entry fees can run from $25 - $75 to apply), requirements, contact information, etc. Make note of special requirements.
- Search the web for film festivals (below are some good places to start looking and a partial list of film festivals is also included here)
- Look at the mission of the festival, what other kinds of films generally screen there, and the entry guidelines to see if your film seems like a good fit.

Prep your materials

Get a basic packet together - this may be slightly altered depending on each festival's requirements - including:

1. your entry tape - if it is VHS, be sure to put a sticker on top and on the spine and include: film title, your name, run time, contact information. Be sure the same

information is on your box or case. Check to see what they specify. If a VHS is required and you send a DVD, they might not be able to view it. If the festival is in North America, you can generally assume VHS format is NTSC. Check with the festival before sending another format such as PAL, or sending NTSC to a European festival.

2. the entry form the festival requires (sometimes this may be submitted online)
    - Press kit – include
    - Synopsis
    - Credits
    - Director's statement
    - Director's resume or biography and photo
    - List of screenings and awards
    - Note if this festival would be a premiere of some kind - national, regional, etc.
    - Production stills
    - Press clippings

3. self-addressed stamped envelope for return of your entry copy (unless they specify it will not be returned)

4. self-addressed stamped postcard, to confirm receipt of your submission.

Some Film Festivals & Organizations

NORTH AMERICA

MadCat Women's International Film Festival
http://www.madcatfilmfestival.org/

Professional Organization of Women in Entertainment Reaching Up
http://www.power-up.net/

Vinegar Hill Film Festival
http://vinegarhillfilmfestival.com/

DC Underground Film Festival
http://www.dcuff.org/

Various Ladyfests
http://www.ladyfest.org/

District of Ladies
http://www.dcuff.org/dol.html

Cinefemme
http://www.cinefemme.org/index.html

Rocky Mountain Women's Film Festival
http://www.rmwfilmfest.org/

St. John's International Women's Film Festival
http://www.womensfilmfestival.com/main.html

Jewish Women's Film Festival
http://www.ncjwny.org/film_festival.htm

World of Women
http://www.futuretrain.com.au/wift/wow/

Reel Women International Film Festival
http://www.rwiff.com/

Maid in Cyberspace
http://www.studioxx.org/

Herland Festival Alberta
http://www.herlandfestival.com/prog.html

The Female Eye Film Festival
http://www.femaleeyefilmfestival.com/

Women in Cinema Film Festival
http://www.seattlefilm.com/

Boston International Festival of Women's Cinema
http://www.beaconcinema.com/womfest

Crystal Awards for Women in Film
http://www.wif.org/

Women's Image Network
http://www.winfemme.com/

Moondance
http://www.moondancefilmfestival.com/

Tranny Fest
http://www.trannyfest.com/

INTERNATIONAL

Germany

Femme Totale
http://www.femmetotale.de/

FEMINALE
http://www.feminale.de/

Lesbian Film Festival
http://www.lesbenfilmfestival.de/

France

Films de Femmes
http://www.filmsdefemmes.com/

Festival International du Cinèma au Fèminin
http://www.cinemafeminin.com/

Montreuil International Lesbian Film Festival
http://www.cineffable.fr.fm/

Netherlands

Claire Obscur
http://www.festivalvrouwenfilms.nl/

Nederlands Transgender Film Festival
http://www.transgenderfilmfestival.com/

Finland

Nordic Glory Festival
http://www.jkl.fi/kulttuuri/ngfest/

Austria

Women's Animation Film Festival
http://www.culture2culture.at/

Turkey

The Flying Broom
http://www.ucansupurge.org/

Italy

Immaginaria - Lesbian Film Festival
http://www.immaginaria.org/

Festival Internazionale Cinema delle Donne
http://www.festivalcinemadelledonne.com/

Some sources for finding additional film festivals

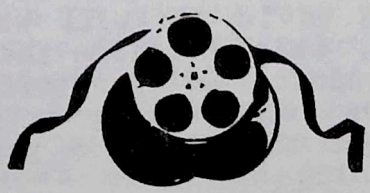
Indiewire
www.indiewire.com

filmfestivals.com
www.filmfestivals.com

Women's Film Festivals.com
http://www.womensfestival.com/film.htm

Women Film Net - Festival Listings
http://www.womenfilmnet.org/festies.htm#top

Directory of International Film & Video Festivals
http://www.britfilms.com/festivals/



SCREEN GEMS 101:
HOW TO WRITE YOUR BEST SCRIPT

By Shani Harris Peterson, PhD

There are one million and one things that I could tell you about screenwriting, ranging from structure to conflict to character development. Or, you could check out a few books on screenwriting at your local library or book store. I highly recommend the latter... So with that in mind I'm going to skip the academic lectures and tell you a bit about three gems that have helped me: a constantly evolving, ever-improving, but nowhere near perfect screenwriter. (And if you're so inclined, you'll find a list of my favorites screenwriting books and resources at the end of the article!).

SCREEN GEM #1: WRITING SUCKS!

I've always loved writing and felt I was pretty good at it. But when sitting down to pen the first draft of a new script, I have often started, stalled, and then stopped without reason. A closer look at my "process" revealed the obvious. In my quest to write a perfect story, I was constantly typing a page, reading it, and then immediately rewriting it; a strategy which got me absolutely nowhere.

My liberation came when I learned that ALL first drafts suck (at least mine do!). Whether the story doesn't work, the structure is invisible, or the characters fall flat, in one way or another, most first drafts suck. Hence the term "first," as in you will write many more, and "draft," which confirms that this is not the final product. In my experience, the only way to move from sucking to not-quite-sucking is to get the story on paper. Give

yourself permission to write crap, accept it as the crap it is, and get it out of the way. Then you can work on exposing the real treasure, your fabulous idea which, at the moment, is hidden beneath the crap. If you get so caught up in your own perfection that you can't get the story out, the treasure stays buried within you, and in the end you don't even have a *crappy* script to your name. And what's the point in that?

SCREEN GEM #2: SCREENWRITING IS NOT A SOLO JOURNEY.

I repeat (or paraphrase if you will), you *cannot* or at least *should not* write alone. When I'm writing alone I have tons of good ideas and some sense of how to put them to paper. But if I keep those stories to myself, safe from the evil eyes of outside opinion, they rarely become the great works of art that I dream about. The scripts that I write infinitely improve when I invite others to participate in the process.

At the most basic level, talk over your ideas with a friend. Yeah, it's tough trying to verbalize the images in your head when you don't have them all sorted out yet. And yes, it's natural to get a little defensive about your story if your friend doesn't quite "get it." But nine times out of ten, the comments you hear will help you create a stronger, more clearly defined story.

From there, you can do the writing you've dreamed about. You write and rewrite alone! You might develop a fascinating love/hate relationship with your script as you struggle to fully develop your characters or lose a little sleep working out complicated plots. Then, when you simply can't go on, or when you *think* you've finished, call out for help. At this point it's critical that you <u>don't</u> call on your friends. You want a colleague, someone who understands screenwriting, maybe another writer who's work and opinions you respect.

Ideally, this person understands your perspective and where you want to take your story. But she will also see things that you don't, and provide insight that helps you move past the current stage and into the last... the final draft!

Now that you have defined the story, put it to paper, and had sufficient help in tearing it apart, you're ready to finish up this labor of love. This is the point where you finally find your voice and write a great script. A key skill at this stage is knowing what notes to keep and which to discard. Every note is valuable, but not every note can improve the story that you're trying to tell. In the best of times, using this process will bring you to the point where you love or at least like the story you've created. Now you can move on to the next, and maybe most important phase. Getting it made! However...if you find yourself utterly unable to finish your script, remember this final gem:

SCREEN GEM #3: EVERYTHING MUST COME TO AN END.

Your story has a beginning, a middle, and an END. This means that one day, hopefully sooner than later, you will finish your script, accept it for what it is, and move on! It's important to remember that screenwriting is just that, writing a story that people will watch on a movie screen. If you don't ever finish, your project will never be seen. Of course, you can choose to engage in a decade-long exercise in writing to develop your craft, but you might get a little more crafty if you gain some experience working on more than one project. If the story you wrote isn't the story you wanted to tell, that's alright! At least you wrote it. And now you're that much more prepared for the next story. And trust me, one of these days you'll write the script that you

truly love, the one that confirms what you knew all the time - you're a GREAT writer!

So now you know the real tricks to writing a killer script. What are you waiting for? Grab your notebook/laptop/typewriter and get started. The fun is just beginning!

HERE ARE SOME TRIED AND TRUE. HIGHLY RECOMMENDED RESOURCES FOR WOMEN SCREENWRITERS:

1. *Hello, He Lied: And Other Truths from the Hollywood Trenches* by Lynda R. Obst
2. *Tools of Screenwriting: A Writer's Guide to the Craft and the Elements of a Screenplay*, by David Howard and Edward Mabley
3. *How to Write a Movie in 21 Days* by Viki King
4. *Which Lie Did I Tell: More Adventures in the Screen Trade* by William Goldman
5. *Creative Screenwriting Magazine*
6. *Script Magazine*
7. *Drew's Script-o-Rama* (www.script-o-rama.com) - a great place to download feature length scripts

Shani is the co-founder of the Colored Pictures Short Film Festival (www.coloredpictures.com) and Two-Six Productions. She has written and directed numerous short films and documentaries, is in the final stage of completing a feature screenplay, and is in pre-production on a new short mockumentary. She can be contacted at shani29@mac.com.

PROJECT THIS!

ORGANIZING YOUR OWN FILM FESTIVAL OR FILM NIGHT

BY NIKU ARBABI

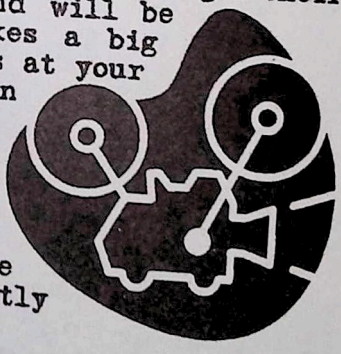
PUTTING TOGETHER THE PROGRAM

Start with something you already have that you want to show; your film, your friends' films, your favorite indy movie

-Don't have something to show? Do a call for entries! (*see sample #1*)

Send out an announcement calling for entries 6 months before. E-mail it to film lists, any film or artsy people you know, post free announcements on indiewire.com and hi-beam.net. Submit PSA's (Public Service Announcements - *see sample #2*) to radio stations. Send another a couple months later, and one about a month before. In the last two, you can start including specifics of the festival so people can start planning to attend.

-Go to local indy film events like Flicker. Talk to filmmakers and invite them to participate in your film night. Most of them are just happy to get their films seen by more people and will be happy to participate. It makes a big difference to have filmmakers at your event, taking part in discussions or even leading a workshop. Make it clear that this is basically a volunteer opportunity for them to be involved with a project that's just starting out, that you are very low budget, and greatly appreciate their involvement.



FUNDRAISING

-Start with a budget, and be conservative (i.e. overestimate!). Include everything you will need, even if it will be donated or free.
-Think of everything that could be donated: venue, food, art design, etc. Think of potential sources to

approach for these, put out a call for the donation of specific items and list them on your website. Lots of stuff can be gotten for free if you plan far enough in advance. For example, grocery stores might donate a bunch of food but their process could take 6 weeks.

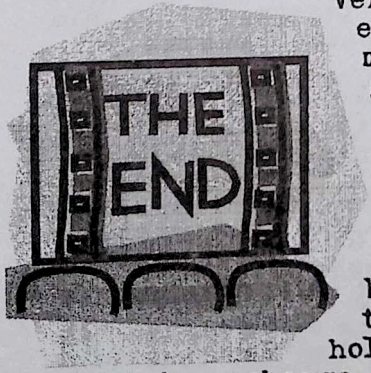
-Make a fundraising plan. Include the different potential sources of funds and donated items and a timeline.

-Think of a few potential fun and interesting fundraising events. A couple we've done and plan to do: a house party, a benefit rock show, a silent auction of handmade crafts.

-Thank everyone who donates in several ways: in the program, in e-mail announcements, at the event, etc. Keep people or groups who donate involved so they feel like they are part of the event. Make sure they are all invited, bring them programs, publicity, and photos. Keep them in the loop so that the next time you need their help, they're happy to.

-The most important part of fundraising: don't be afraid to ask for money or things. Your event is a great and worthy cause! Lots of people would like to donate if given the opportunity and if they can't, then they won't.

VENUE



Venues can be expensive, so explore the free ones first. A music club on an off night can give you the venue in exchange for drink sales and the publicity your event will bring them. Lots of university venues can be booked for free if you get a department involved (they get the bonus of being listed as a sponsor). Movie theaters will sometimes let you hold your event there on an off night in exchange for a percentage of the ticket sales. You can do it at an art gallery, in your yard, or wherever you have a space to project. Always ask for deals first, making it clear you are a low-budget, non-profit.

GETTING PEOPLE INVOLVED

Whether you need or want people to help with the planning process or just to help out at the event, it's a great chance to get a bunch of cool people together to work on a project.
How do you find, organize, and retain volunteers?

Finding people to help

-Start with everyone you know, friends, family, neighbors, acquaintances.

-Advertise you need volunteers, through e-mails to any e-mail lists that seem appropriate without bombarding them (so that you can use these lists later to advertise your event). Ask volunteers and friends to bring friends. Go to filmy, artsy, or other events, ask to make a brief announcement, announce your event and ask for volunteers. Put out signup sheets at other events, and fundraising events, etc.

-Have an interest meeting and get as many people to come to that as possible. This helps everyone see what a fun group of people they'd get to work with, and gives them an idea both about the event, why it's important, why it's so cool, and what their involvement could be.

Keeping volunteers involved + Organized

-It helps to plan to have one person who is the primary volunteer coordinator/contact person.

-Get together for meetings, make sure volunteers are updated regularly, be specific about what they will be doing, and make sure they are utilized at the event.

-At the event, be prepared for too many or too few volunteers. For too many, make sure you have a list of potential tasks that need to be taken care of. Something always needs to be done and everyone can make a necessary contribution. For too few, make sure you have a couple people who either planned to be there anyway, or who could come on short notice. Make sure everyone feels utilized and that their presence and time are needed. Most likely, there are tons of little things that folks can do.

-Always follow up on announcements, requests for volunteers for certain tasks. Keep everyone in the loop.

Keeping folks involved after the event is over

-Have a post-event get-together event where everyone can talk about how it went and give feedback.

-Keep up a listserv and report progress of planning.

-Have some just-for-fun get-togethers in the months between events

PUBLICITY

The most important part of publicizing is you can never, ever do too much!

-Start early with an initial announcement so that people are primed to get updates. Send a PSA to radio stations. Create a website and put whatever information you can up there, even if it's just a date and a tentative program.

-Use calls for volunteers, calls for entry, and announcements about fundraising events to advertise the event itself. I.e. in every announcement you make about any of these, include the basic information about the event so that people are constantly reminded.

-Utilize all the possible free ways to advertise: e-mail forwards to everyone you know, ask them to forward to their lists and people they know, radio PSA's (see sample), submit listings to newspapers calendar/volunteer/activism sections. Go to other events and make an announcement before the show (or ask the host to). Send a media advisory 3 weeks before (see sample). Use university and other e-mail lists.

-Media Advisory: after you send a media advisory, have one person who is in charge of follow-up. This person will call the A&E editors and reporters for the Arts section of papers, TV stations, etc., right after the media advisory is sent to make sure they received it, a few days later, right before the event, the day of the event, as much as possible. Make sure the press is encouraged to come and will be given media passes.

-Flyers: Get the artwork donated--for a flyer you want something that stands out with minimal text/information to get people interested enough to find out more. Include your url. A great way to get the town plastered is to do a flyer day where you get a bunch of volunteers to come over for coffee and donuts, then assign pairs of people to different parts of town. Ask businesses, cafes, libraries, community centers, university departments to post.

-Volunteers should be an active part of publicity. Give them small flyers to carry around and give out, encourage them to tell everyone they know, and ask them to forward e-mails. Word of mouth is a great way to advertise.

-Make sure your sponsors, hosts, etc. have information they can forward. This is their event to advertise too!

<u>Sample 1: Call for entries</u>
The 4th annual Ms. Films Festival in Durham, NC seeks short films by women! Ms. Films: Movies By Independent Women is an organization promoting the work of women in film and offering hands-on workshops and panels on various aspects of do-it-yourself filmmaking. There is no entry fee. Be a part of this fabulous event! More information, guidelines, and entry form at www.msfilms.org

<u>Sample 2: Public Service Announcement</u>
For radio & community television

The Ms. Films Festival 2004 is coming to your town! This locally organized festival showcases independent short films made by women and runs workshops on various aspects of do-it-yourself filmmaking. The Durham Arts Council in downtown Durham is the venue for all Ms. Films Festival screenings and workshops. Festival events will run

February 27-29. In advance of the festival weekend a rock show to benefit the Ms. Films Festival will be held at the Coffeehouse on Duke's East Campus February 7th. Bands scheduled to play include Gerty, Cantwell Gomez Jordan, Natasha and Fluff Chick.

Further details on scheduling and volunteer opportunities for both the festival and its benefit show can be found at msfilms.org.

Sample 3: Media Advisory
Send to newspapers, websites, magazines. Follow up with a press release.

Ms. Films Festival

Durham, NC 27705
www.msfilms.org

MEDIA ADVISORY

Benefit Concert to Fund Women's Film Festival

What: A benefit concert is planned to help fund the 3rd Annual Ms. Films Festival, a showcase of women filmmakers. The concert will feature Triangle area bands Fluffchick, Cantwell, Gomez, Jordan, and Gerty. Admission is $6 and the doors open at 9pm.

Where: The Duke Coffeehouse on Duke's East Campus in Durham, North Carolina

When: February 7, 2004, Doors Open at 9pm

About: The Ms. Films Festival is a volunteer run festival that provides opportunities for the community to see short films by women, and to get an introduction to filmmaking through workshops and panels. This year's festival will feature three days of workshops and two evenings of screenings, and will be held February 27th-February 29th at the Durham Arts Council. The guest filmmaker of this year's festival is Pat Doyen, an experimental filmmaker from Richmond, Virginia. Please visit **www.msfilms.org** for more information.

Contact: Niku Arbabi, 919-286-5555 for more information.

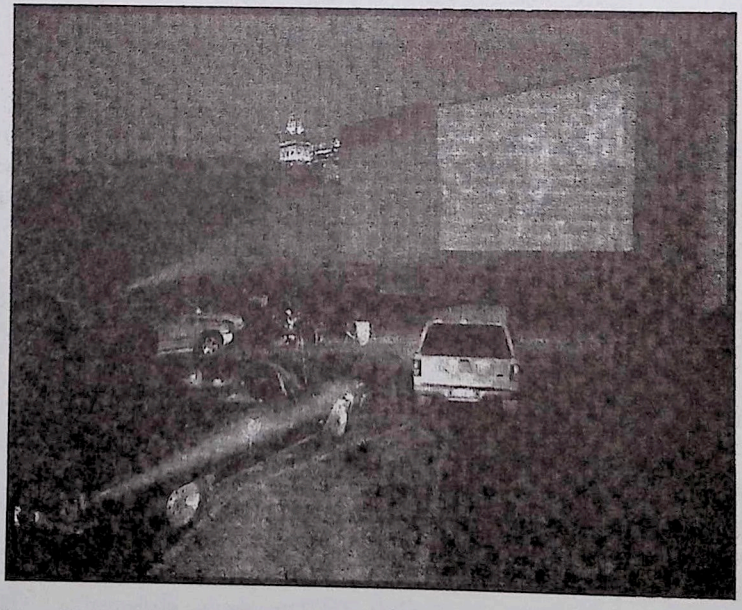
STEP 1

DIY Drive-In

COMING SOON TO A PARKING LOT NEAR YOU

by Jessica Halgren Sexton

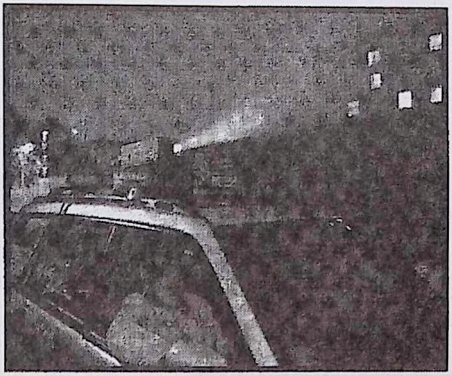
Forget megaplexes and $10 popcorn. A few bucks and a vacant lot let you create your own movie magic. Just ask Oakland, California's Nonchalance Collective (*www.nonchalance.org*). Each month, the group's mobile VJs present Liberation Drive-In indie films screened at a downtown park-n-pay. Moviegoers pull into a spot, tune to an FM broadcast of the soundtrack, and watch flicks projected onto an adjacent building. We cribbed the Collective's production notes.



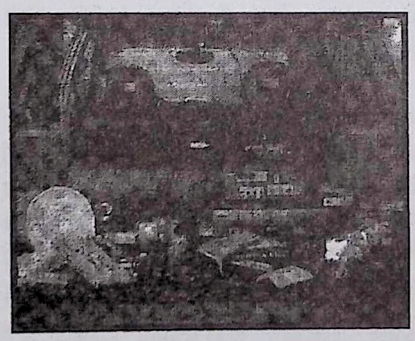
On Location: Find an open lot with a blank wall nearby for screening.

Decks, Lies, and Videotape: Pick a player in your fave format: DVD, VHS, or trusty camcorder. Plug the video

signal into an LCD projector, and you're in business. College students: Check the A/V department at school. Others can surf over to eBay; a used projector will run you a few hundred bucks.



Signal to Noise: For drive-in vérité, get a transmitter; we recommend the Ramsey FM-100B kit ($225 at *www.ramseyelectronics.com*). Plug the box into your player's audio output, then run a dipole antenna, available for a few bucks at most hardware stores, to the FM terminal. Fair warning: Signals covering a 100-foot radius are within the legal limit set by the FCC for unlicensed broadcasting; anything stronger and you'll be hawking your gear to cover the fines. To lower the 100B's signal strength, crack the lid and set the potentiometer to 5 milliwatts. Experiment with antenna elevation: the higher the source, the farther the reach. Finally, scan the dial onsite for a staticky frequency. Overlapping a licensed broadcast will get your plug pulled in a hurry.



Power Up: Bring a generator and an extension cord long enough to stash it at a distance. Then fire up the projector, ease the seat back, and press play. Next issue: How to make out.

(This article was originally printed in ReadyMade Magazine)
Photo Credits: Max Von Willman

Activist Camera

Documentary and Community

AN INTERVIEW WITH ALICE ELLIOTT

Alice Elliott has been producing documentaries for over ten years. She established her company, Welcome Change Productions in 1991, and started producing the same year. Her first movie, *Diamonds in the Rough,* is an hour long documentary about a gifted, inner-city high school baseball team located in the largely Dominican, Washington Heights neighborhood, of New York City. She co-produced *Grist for the Mill* a personal video diary about the effects of divorce on adult children.

In late 1997, Alice Elliott began work on her directorial debut, *The Collector of Bedford Street,* which she also produced. Since its completion, *The Collector of Bedford Street* has visited 27 festivals and has won 13 awards. It has been nominated for an Academy Award in the short documentary category. Before working in documentary film, Alice Elliott was an actress for over twenty years. She appeared in two feature films, over 100 commercials and had a recurring role on the ABC soap opera, *Loving*. She has produced voiceovers for radio commercials and CD-ROMs. She has written fictional plays for the stage, television and film. She continues to do voiceover, and teaches as an adjunct professor at NYU's School of Continuing and Professional Studies.

Alice continues to live across the street from Larry, and receives a phone call at least once a day from him. She has a few documentary projects in development, and has been working with education, religious, disability and community organizations to help make *The Collector of Bedford Street* a tool for education, community involvement and activism

HOW DID YOU GET STARTED?

I was an actress for 20 years; ABC's daytime drama Loving for 10 years, regional, off-B'way theatre. Then I wrote children's plays and wrote for Nickelodeon's Are You Afraid of the Dark? With a partner, my next interest was producing two feature films, The Velocity of Gary, and The Secret Lives of Dentists. Both films got made, but not by us. Then I finally found documentary filmmaking.

HOW DO YOU FIND YOUR SUBJECTS?

My subjects really find me. Sometimes I try to resist, but if they really want me, I can't hide. Listen to this story on NPR as a reference.
http://www.npr.org/templates/story/story.php?storyId=4286837

CAN YOU GIVE AN OVERVIEW OF THE PROCESS? (PRE-PRODUCTION, PRODUCTION, AND POST-PRODUCTION; MARKETING; OUTREACH; DISTRIBUTION).

Fundraising, fundraising, fundraising. Really. Pre-production. I visit my subjects, but I almost always have a camera with me. I have to see if they really want this or just think it's going to be a quick news story.

Production can take months, unless I'm super clear what the story is. I try to make

contacts, build my mailing list, and interest someone in producing.

Most of my marketing ideas come from other people. I'll hear or read something and think I should be doing that!
For The Collector of Bedford Street we made button that people like to buy and Larry likes to sell. He's collected over $10,000 in button money. Some goes to charity, and some is spent for him to travel to different screenings.

Post production is where the film is made. Get the very best editor you can. This is why you are raising money. Don't be afraid to interview people. Let them see footage and find out what they think of the material. You want someone who likes the subject.

Outreach is the reason I make films. Early on in my process I meet people and groups involved in the issues in the film. I want to be sure the film will be useful to them in addition to telling a compelling story. One of the best people to help with this is Robert West of Working Films. He's in North Carolina and you can search Working Films.org on the web. For a very modest amount they will suggest affinity groups and an approach for your film.

Outreach can be many things. It is helpful if you have some goals or change you would like to affect.

As to distribution, there are many options. I chose New Day, a distribution cooperative. You can find out about them at newday.com. However, you should think about distribution as you are making the film. Who wants to see you film and where will they see it? Who are your allies in showing the film?

WHAT ARE SOME ESSENTIAL THINGS TO THINK ABOUT IN THE BEGINNING TO INCORPORATE INTO THE PROCESS/ APPROACH?

Story, Story, Story. For me that is almost everything. The story must take you, seduce you, and be your guide. Also master some of the technical demands. Camera, lights, and interviewing.

WHAT ARE SOME DIFFERENT FUNDRAISING POSSIBILITIES?

House parties, local arts councils, foundations are some. Get yourself a fiscal sponsor, make a clear agreement, and you can use them as a pass through. Check out Morrie Warshawski's website www.warshawski.com Professional fundraiser without peer.

We also did and continue to do stuff to raise money like selling tee-shirts and having house tours in our historic neighborhood.

I read lots of articles, study the funding credits on films, and try to listen to what funders are saying.

WHAT DOES IT MEAN TO BE AN ACTIVIST OR BUILD COMMUNITY FROM BEHIND THE CAMERA (OR USING THE CAMERA AS A TOOL)?

It means you believe you can change the world through filmic storytelling. Your audience will help you and become your community.

find out more at
www.welcomechange.org

How Short is a Short Film?

By Joshua Breitbart

This is the question most frequently asked of me when I explain what Rooftop Films does, and it has a long answer and a short answer. It's an important question, both for moviegoers who have only ever seen feature films (over one hour) and for filmmakers submitting their work to short film festivals. While other curators may disagree with these opinions, this is basically how we see it at Rooftop Films.

The short film is different from the feature in that it is designed to share the stage. A short film program, which is somewhere between 90 and 110 minutes, needs to be apportioned to different pieces. Outside of that range, it's a zero-sum game and every minute given to one person is taken from another. A feature film, except for those that are as long as two or three other features, can be longer or shorter and it's still just going to be the one thing you do after dinner. But a short film is almost always combined with other short films (or some other sort of presentation). So the length of a short film does not just tell you how long someone wants you to spend paying attention to his or

her story; it also tells you how much less time you should devote to someone else's. Like all artistic production, short filmmaking is basically a selfish competition for attention.

A filmmaker can mitigate this selfishness by devoting the film to someone else, or to a story that hasn't been told, or simply by making the film a little shorter. All of these things make a film stronger, and make it easier to include in a short film program. But a filmmaker working in a vacuum or alone in a windowless editing room late at night sees her product as a stand-alone piece, the culmination of weeks of work and perhaps multiple paychecks. Especially when she is the director and the editor, there are always one or two clips that don't need to be in the movie but that she can't bear to cut.

Too often, we at Rooftop Films receive a movie that is good, but could be great if it were only a few minutes shorter. We wish that we could re-edit the movie, or just show a portion of it. But we are merely curators: editors of an evening-long program, not of a particular movie.

One thing that regularly baffles us is the refusal by makers of a feature film, especially documentary features, to make a short version or

a trailer. When this is done, it is usually as a tool for raising completion funds. Rarely do the makers acknowledge that some audiences are not interested in devoting an hour of their time to a subject that they would be happy to hear about for eight minutes. And some venues are not capable of showing a feature but would gladly include a short as part of a broad program. Yet some feature-makers hubristically reject these opportunities by offering an hour or nothing. This is not to disparage feature filmmaking. Many subjects and stories merit that kind of attention. And there are certainly not enough venues for showing hour-long documentaries and the like, so we would like to do what we can to help. But for us to show a feature-length movie we have to do it at the expense of a range of other, more modest movies.

The job of the curator is to balance the competing selfishnesses of the various filmmakers so the audience feels like it got more than it gave (in money and time), or like it at least gave to a worthy cause. To do this, we have to balance each film that really asks something from the viewer--that is a little long or slow or complex or pedantic--with one that goes down smooth. Except for really

extraordinary work, it's the solid nine-minute movies that end up carrying a program.

So, the short answer: a "short film" is under 15 minutes. Seven to 11 minutes is ideal. Less than six minutes is a refreshing sign of modesty. Over 15 and you probably left in a couple of extraneous clips. A short film program should have at least eight movies and could include one piece nearly a half hour long, but anything over 20 minutes better be twice as good as every other movie, or twice as worthy of attention.

This piece was originally published in Issue #1 of A Companion Guide to Rooftop Films.

Joshua Breitbart is a Brooklyn native and a co-founder of Rooftop Films. He is also a consulting editor for Clamor Magazine and a features co-editor for Indymedia.org, a participatory news network. He is on the boards of Allied Media Projects, the Center for Urban Pedagogy, and the Lela Breitbart Memorial Fund.

HOW LONG IS A SHORT FILM?

By Mark Elijah Rosenberg

In the first issue of A Companion Guide to Rooftop Films, *Joshua Breitbart discussed "How Short is a Short Film?" Conversely, I would like to discuss some of the aesthetic characteristics of the short as a form, and some of the rare instances when a short film stands alone, as a way of defining what exactly is a short film.*

At Rooftop Films, we have always defined "short" films not by their length, per se, but by their approach, scope, and attitude. We believe that a short film is inherently different from a feature film, not merely an abbreviated version of a feature. The short films we prefer follow a different set of rules than feature films, and aspire to different artistic and political goals. Exemplary short films tend to be more experimental than longer films, and are often about a single moment, incident, or feeling.

Because of their length, shorts can afford to be deeply experimental: an audience which for several minutes may be engaged with a certain technique (such as strangely altered or multiple layers of images; rapid, non-linear editing; repetition), may not be able to sustain their interest for an hour and a half. Films like Andrea Leutenkaur's *The Bear Garden**, where scratches, paint, and tape are applied directly onto printed film stock, Kate Sobol's *Haze**, which is a

series of images edited together because of their visual associations (as opposed to narrative associations), or Fritz Donnelly's *To the Hills: Yoga-Dance**, in which the actor repeats certain phrases, gestures, and acts until they become absurd, all require from the audience an intense scrutiny which might not be sustainable or enjoyable if drawn out for over 60 minutes.

Five or 15 minutes is enough time for certain subjects. The perplexing profundity of pizza parlors purporting to be the "Original" Ray's is worth anyone's interest for a few minutes, and the film *Original Original** (Paul Kamuf and Paul Starkman) covers just about all we need to know in about the time it takes to eat a slice. Other short films will focus on one aspect of a much larger issue, such as Emily and Sarah Kunstler's *A Pattern of Exclusion: The Trial of Thomas Miller-el**, which raises the issue of racism in jury selection through the examination of one man's capital case. The benefit of such an approach is that while certain people might not commit to a feature film about discrimination in courts, they can still be effectively introduced to the issue in 16 minutes. And short fiction films require less development or conclusion than features to sustain the interest of the audience; there are stories, moods, jokes, images which deserve to be put on film, but would suffer if drawn out to feature length, or would be lost if positioned within a longer movie. A 90-second movie can be just enlightening as a 90-minute movie.

Much the same way one would not compare a poem to a novel, we believe that a short film should not be judged or interpreted according to the same artistic and aesthetic criteria as a feature film. But if a short film is like a poem, one must remember that there are epic poems. At Rooftop Films, we've shown shorts that are 30, 60, even 90 minutes long.

Seth Price's *truimf** is an hour-long film which works like a short. In the movie, Price dons a wig and a fake moustache, and, standing in the woods in front of a log cabin, delivers a strange and amusing speech praising Ronald Reagan. After a few minutes, Price seems to run out of things to say, picks up a log, and hacks into it with a small ax. Then he begins the speech again. Only this time some of the "facts" are reported differently: Reagan was America's 49th President instead of the 53rd; he was no longer shot in New York but in Duluth. Price repeats different versions of the speech for an hour, and the stranger the tale gets (Run D.M.C. are somehow introduced into the narrative) and more blatantly untrue (Reagan was not president of the Screen Actors Guild from 1973 until 1985), the more hilarious it is, and the more legitimately (if obscurely) it questions the legacy of the man who was, in fact, our 40th President.

The feature-length *What is Paper Mache?** (Jesse Malings) is about one night, one prom date, but the film explores the people involved in such acute detail, over such a brief period of time, that the feature film retains the intensity, focus, and feel of a short film. Malings heard that a 26-year-old friend

of his had been invited to a high school prom by a 17-year-old stranger, and thought it would make a good short film. But in the five days he had to shoot, Malings accumulated such a wealth of material that the characters and story sustained a 72-minute edit. The beauty of the film is how effectively it portrays the complexity of the characters and their relationships. But, because the story is told with sudden immersion in detail--not breadth of detail--*What is Paper Mache?* retains the intimacy of the short film Malings had in mind.

By the same standards, Andy Warhol's classic 12-hour *Empire State Building* (one continuous static shot) could also be considered a short film, combining a simplicity of execution with intensity of focus. *Baraka* (Ron Fricke), a wordless tour of the world through images, follows similar "short film" editing patterns as *Haze*. Films like *Last Year at Marienbad* (Alain Resnais) and *Institute Benjamenta* (The Brothers Quay) have short film structures, with spiraling narrative movements which abandon plot for obsessively repeated details. The dramatic structure of Hitchcock's *Rope* is similar to that of a three-act play (the structure of most feature films), but the camera work (which appears as one continuous shot) recalls a short film device. Which isn't to say that any film which experiments or obsesses could be called a short film; the long works of Luis Buñuel, Peter Greenaway, and Jon Jost, to name a few, all take the conventions of feature filmmaking as their departure point.

I categorize as feature-length shorts such recent hit films as *Run Lola Run* (Tom Tykwer), *Hands On a Hard Body* (S.R. Bindler), and *Memento* (Christopher Nolan) in the hopes that other widely overlooked movies--such as the long films screened at Rooftop--might be more extensively appreciated, if people were able to understand their particular structure. And in pointing out the aesthetic distinctions between shorts and features, one can move beyond defining an entire genre of art simply by its duration. We want to move away from the word "short" when describing the types of films we screen at Rooftop, and these distinctions could be the first steps toward a new definition. Rooftop scenes, spots, shots: the mark of a good movie is not how long it stays on the screen, but how long it stays in the mind.

This piece was originally published in Issue #2 of A Companion Guide to Rooftop Films.

Mark Elijah Rosenberg is an independent filmmaker, born and raised in New York City. Mark's numerous films--including I Nightly to Nothingness do Sing, The Man who Shouted Teresa, and Hide Your Kids While the Dogs Run Wildãhave been exhibited at festivals around the world. Mark recently completed work as a producer-editor on the WNYE television show IMNY. He is also the coach and starting second baseman for the New York Giants of the Tri-Borough Baseball league, and the proud father of a dog named Rizzo.

Make Your Own

by Lenn Keller

Originally published in *Femme Flicke* magazine, Fall '96 issue.

What you'll find here are journal entries excerpted from my production notes from my second film, ***Sightings***, a 14 minute short shot in color on 16mm. It's the story of two African American lesbians' humorous attempts to connect romantically. When I was asked by ***Femme Flicke*** to write about my filmmaking experiences, I was psyched to do it, because I believe that demystifying the film production process more accessible will encourage more women to make films.

Inspiration

Way back in 1986, I was inspired by Spike Lee's maverick filmmaking style for a number of reasons. I thought Spike's film, ***She's Gotta Have It***, was visually exciting and innovative in it's representation of African Americans. I was blown away by it, and knew right then and there, that things were going to change for black and indie filmmakers (and that I could become one of them). Yes it's true, I had a few problems with some of the sub-text, the character portrayals (for example, "the predatory lesbian character"), and the main character, Nola Darling's rape at the ending, but I was still impressed by the fresh imagery of African Americans being portrayed. I was also impressed and inspired to learn that Spike Lee wrote, directed, and independently produced what became a highly profitable film, on a paltry budget of about $75,000. In the process, Spike hired a lot of people who might not have otherwise gotten the opportunity to start or advance in their filmmaking careers. If he can find qualified people of color, why can't Hollywood?

However, when challenged about the sexism and homophobia in ***She's Gotta Have It***, allegedly one of Spike's replies was, "...Do what I did, if you

don't like it, make your own..." Well, I'm forced to agree. Like it or not, marginalized communities cannot expect any one filmmaker to address all their concerns, or represent all their dream's and fantasies. So, for all you budding filmmakers, if there's something you want to see on screen, be like Spike, and make your own!

Warning! Filmmaking Can Be Addictive

Before we get to the diary, let me warn you, making films can be addictive. It's harrowing and exhilarating, and definitely not for the faint of heart. It's a hell of a lot of work, so you've got to have a strong vision of what you want to see on screen, and the stamina and perseverance to see it through. Filmmaking is both an art and a craft, and there's an incredible amount to know. Whether you want to make shorts and/or features, it's a collaborative art, so (even if you are the director) it helps if you like being a team player, as there are many roles and functions on a production. As a filmmaker, you can be a producer, director, writer, editor, cinematographer, gaffer, grip, wardrobe person, set decorator, art director, sound mixer, etc.

I suppose, there are as many ways to approach making a film, as there are wannabe filmmakers, but I'd like to offer one suggestion for those just starting out. I worked in several different capacities, including doing script continuity, shooting stills, and as a P.A. (production assistant) on numerous projects before making my first short film. And from my experience and observation, preparation (planning and organization) is essential to getting what you've envisioned onto the screen. Because, when you are on location, things get unwieldy fast. The more organized you are, the better, and having a solid structure, you can then allow yourself the freedom to change or improvise with less risk of losing control of the production.

Making Ifé

I was on unemployment in '92, when I decided to make my first film, a 5 minute,16mm black and white experimental narrative about a day in the life of a black French lesbian in San Francisco. Stylistically, it was inspired by *Breathless* the 1950's French New Wave film by Jean Luc Goddard. To prepare myself, I did a number of things, including becoming a member of Film Arts Foundation (which has awesome resources for filmmakers), watched a lot of films, and did a ton of reading, literally everything I could get my hands on about 16mm film production.

I wrote a simple script, a one person narrative, so I could direct it at the level of my experience and resources (which was pretty close to zero in both cases). I tracked down people and places I could get equipment and services for cheap (or free). I put flyers around for cast and crew (offering crew experience, food, fun and a copy of the final product in exchange for work).

I pulled together a small crew, and hooked up my talent, made storyboards, and a shooting script. Then I just went for broke, financing it myself along with the help of friends. I literally nickel and dimed it. Having no more than $40 each weekend, I'd rent a wind-up Bolex camera, buy film, gas and coffee for the small crew. It was true guerilla filmmaking - the indoor location was at a friend's house, and there were not permits obtained for outdoor locations.

In fact, when shooting the last scenes, we were stopped twice by rangers from the Parks and Recreation Department, and I told them I was a student, which went over once, but the other time, we had to pick up and leave suddenly without getting the footage we needed, which was a drag. No one was paid, it was a true labor of love, and shooting took place over three weekends. Post-production (lab work, editing, sound etc.) took almost 3 months to complete. Much to my amazement, *Ifé* went on to become an audience favorite, screening in festivals all over the world, and won

Best Short at the Madrid Women's Intl. Film Festival in '94, and is now distributed by Frameline Films in San Francisco, and is included on two home video compilations, Dyke Drama by Wolfe Video, and the other by the now defunct Dangerous to Know Films in London. The film bug had bitten hard, and I was ready to embark on my second short, but this one, I knew I wanted to be more technically sophisticated.

Sightings Production Journal

I start writing the script for *Sightings* at a coffee shop near my house. I want to continue creating new film images of African American lesbians, but I want this piece to be more technically challenging. To do what I want, I'll need at least three times the money I spent on Ifé.

Thursday, May 5th
I finish my application for a grant from the Film Arts Foundation.
Wednesday, June 15th
Hot damn!! I just received a letter from the Film Arts Foundation saying that along with 14 other filmmakers, I've been awarded $3,000!

Pre-Production Begins
Monday, July 25th
I post flyers around town and place a few ads for cast and crew. It'll be great if I can hook up a crew of mostly women. I need an Assistant Director, a D.P. (Director of Photography), some camera assistants, a sound person, boom operator, script supervisor, and production assistants.
Saturday, August 6th
People are calling in response to the flyers and ads. I work up an information sheet with a production schedule, synopsis, description of cast and crew postions (experience & minimum commitment requirements). I want to shoot the first week of September, or the first week of October.
Wednesday, August 10th

Tonite Cindy (D.P.), Ed (gaffer), and Jean (Assistant Director) are coming over for dinner, so we can go over the script, and brainstorm ideas.

Saturday, August 13th

I saw a young black woman in one of the local dyke magazines today —she would be perfect for one of my leads. I called the magazine and left a message.

Monday, August 15th

More calls to potential crew — I 'm starting to feel overwhelmed with all the stuff I have to do, but I prefer to talk to people myself at this point. I want to have a sense of who people are — I want to have a cool crew (hard workers with minimal attitude), people who won't be giving me headaches.

Wednesday, August 17th

I'm meeting with Cindy (D.P.) today, we're going to talk about film stocks and cameras.

Saturday, August 20th

I got a number on the machine for "that girl" in the magazine. I called it, but she has moved, so. I called the magazine back to see if they had another number. I met with this other woman after work — I was hoping she might work out as one the main characters — but no dice.

Wednesday, August 24th

All these people are sending headshots and resumes in response to an ad that I put in this casting newsletter. Most of them aren't even black, let alone queer (can't these people read ???!)

Thursday, September 1st

People who want to crew are sending in their schedules. At least that's coming together.

Saturday, September 3rd

Drove way out to the boondocks this afternoon — bought a light meter from this really bizarre guy who has all this amazing film equipment to sell really cheap. Having a light meter will mean I won't have to rent one every shoot. And, when I'm checking out locations with Cindy (D.P.), this will help me figure out the different kinds of film stocks we'll need.

Friday, September 9th 62

Location scouting today – went out to this really cool place by the ocean called "doggie heaven", there's all these paths right by the water where people walk their dogs – it's gorgeous. If I shoot on a weekday when hardly anyone's there, it will be perfect. I still need a dance club, cafe, an apartment, and a laundromat.

Monday, September 12th

Got some more headshots in the mail today – a few of them might work out as walk-ons, but where are my leads.

Thursday, September 15th

Less than two weeks away from when I plan to start shooting – there is just no frigging way. I don't even have a cast yet. I'm just going to have to push the schedule back. I'll shoot the last weekend in October, or the first week of November, or everybody's schedule will get really impossible.

Tuesday, September 20th

Aarrgh, I'm tearing my hair out – Cindy, my D.P. is probably not going to work out. She's got a couple of projects of her own she's working on and doesn't have the time I need for her to devote to mine. I'm stressing.

Friday, September 23rd

Right on! – crew are starting to send in their new schedules for October.

Sunday, September 25th

I met with two women (a couple) this afternoon. Both are dancers. They're a real good possibility for my two lead characters. All my fingers and toes are crossed.

Tuesday, September 27th

I'm meeting with this woman Tina tonite after work, who wants to help out with organizational stuff. She's pretty gung-ho, she doesn't have any film production experience, but she's willing to do administrative stuff. I sure could use some help with all these organizational details.

Saturday, October 1st

Met with Debbie about being the Production Manager. Debbie and I met when we were both

crewing on a friend's feature a few years ago. She's a real hard worker. I haven't seen her since then, but I ran into her a few months ago at an independent filmmaker's conference recently. She's had some experience production managing the last couple of years. She read the script — liked it and said she's up for it.

Monday, October 3rd

I met with this guy who has a ton of lighting equipment to rent cheap. He seems real cool, says he likes to help out struggling filmmakers. He mostly works on union productions as a gaffer, he has a 12' grip truck and has managed to buy up all this equipment over the years. We went over the script, and made a list of all my lighting needs for each scene — I got a real good, affordable lighting package for the whole shoot.

Thursday, October 6th

Debbie called, she can't production manage because she was offered a 'real' job... Well, I can't compete with that. Back to the drawing board.

Friday, October 7th

Pick up CP16 from Film Arts Foundation for test shoot tomorrow.

Saturday, October 8th

Tina is making changes on the film releases and calling people to set up appointments for the casting call next week on the 16th.

Monday, October 10th

The woman from the magazine got the message I was looking for her, and called. She's coming over tonite (yes!), so I can interview and videotape her.

Tuesday, October 11th

Terry was great — I definitely want her to be one of the leads. I'm meeting with Robin who does camera. She wants to shoot features, and needs opportunities to shoot in film.

Wednesday, October 12th

Called Cindy (D.P.) today, I told her I want Robin to be the main camera person. I asked Cindy if she would be interested in being a consultant or back-up. She said no. I hope we can still be friends.

Thursday, October 13th
I'm meeting with Jean (the A.D.) this afternoon, we need to divvy up tasks and work-up a production schedule, breakdown sheet and script continuity forms. Gotta' pick up the Hi8 camera and tape for the cast call on Sunday.
Sunday, October 16th
The casting call went really well. I think I found one of my lead characters! Her name is Leslie – she really stood out.
Tuesday, October 18th
Meet with Robin (the D.P.) – we're going to check out places for the laundromat scene and a cafe. Mary called me yesterday with a lead for a cafe. A friend of hers co-owns it and they're closed on Mondays. If it works out, we can shoot with no distractions.
Wednesday, October 19th
It's getting down to the wire again, we are definitely shooting the first weekend of November. My roommate just told me she's going out of town that weekend, so it occurred to me to how perfect and simple it will be to just use my flat for both of the character's apartments. I'm meeting with Anthony today to talk about which props we'll need to buy or borrow to dress each of the apartment scenes.
Thursday, October 20th
Today I must make a decision about who will be my leads. I have to start rehearsal soon. I sat down with the videos again looking for the two people with just the right chemistry. I decided to go with Terry from the magazine, and Leslie from the casting call.
Friday, October 21st
I have to order film soon and Robin just informed me that she doesn't have time to go through the shooting script and figure out how much and what speed films I'll need for each scene. Well, I want to know how to do this stuff myself anyway. It's kind of rough, but I figured out my footage like this. I plan to shoot no more than 15 seconds per

set-up. I multiply that by 3 takes, to get 45. I count the number of set-ups in each scene and multiply that number by 45. I divide that number by 60 to get the number of minutes, then break that down to feet. 400 feet equals eleven minutes and 100 feet equals 2.75 minutes, so for a 14 minute film at 2:1 ratio, I'll need about 2,500 feet of film.

Saturday, October 22nd

Meet with Robin to go over storyboard and camera angles, and the equipment list. I'm going to the CoCo Club tonite to talk with the owners about using the space for the dance club scene.

October 24th - 27th

Eeek!! shooting starts in about eight days. My to do list is a nightmare: meetings with crew; cast rehearsals; final location scouting/securing; order film, have Jean (A.D.) pick up expendables (tape, still camera film, etc.).

Friday, October 28th

There's still a ton of stuff we have to get this weekend: a stopwatch and polaroid camera for continuity, some sharpies, chalk, tape, clip boards, a MUNI schedule, thermoses for coffee and tea.

Saturday, October 29th

Script rehearsal with my leads, Terry and Leslie.

Tuesday, November 1st

Fuji is FedExing my film order to my job today.

Wednesday, November 2nd

Go over prop list with Jean and Anthony for this weekend's shoot.

Thursday, November 3rd

Oh, my God, I can't believe it, tomorrow's the first day of shooting! I'll leave work early, and pick up the CP16 camera package from Film Arts Foundation, and the 1/4" tape from Pro Audio for the Nagra, start dressing the apartment with Jean and Anthony for Saturday and Sunday's shoots, and finalize Friday's shot list.

Roll Camera!

Friday, November 4th

Shooting on the MUNI didn't work out too well. It was frustrating — we couldn't position the camera like we needed to, and we ran out of light. I don't think we got a lot of the shots. We'll probably have to reshoot it. Tonite buy food for meals for Saturday & Sunday. Finalize Saturday's shot list.

Saturday, November 5th

We shot the (day & nite) apartment interiors for Leslie's character. (Sydney's living room and fantasy scene). We started at around 7 am and didn't finish until about 9pm, but it was a great day, I was nervous at first, but I had a lot of fun. The flat was full of people dressing the sets, putting up lights etc. Everyone was in a good mood, and really creative. We shot the fantasy scene different than I had originally planned, and the lighting was killer. Revise tomorrow's schedule/shot list.

Sunday, November 6th

We shot in the apartment again for Terry's character's bedroom, bathroom, and fantasy scenes (day & nite interiors). The bedroom scene was first, and it was a real bear. Robin (camera) had a great idea to dolly around the bed while the character (Ayo) is talking on the phone, but our crude little wheelchair dolly was so noisy on my hardwood floor, it was impossible to record sync sound, and the room was just to small to steer the thing smoothly. Finally, Robin and I caucused, and I decided we had to can it, we were losing time and wasting film, but all the other scenes went really well.

Thursday, November 10th

Met with the old guy at the laundromat to get the okay to shoot there. I screened last weekend's dailies with Jean and Robin at the film lab — all the apartment stuff looks great, but the MUNI scene will definitely have to be re-shot.

Saturday, November 12th

Finalize shot list. Jean's going shopping for food for Sunday's shoot. Crew meeting and sandwich making party tonite for tomorrow's shoot.

Sunday, November 13th
Today we're shooting the cafe street scene and the post-laundromat scene. We won't need any lights today (Yeh!) Hope all my extras show up. Finalize Monday's shot list.
Shoot day from Hell!
Monday, November 14th
Our planned laundromat location did not work out — everybody and their mother decided to do laundry. None of the camera set-ups worked. I decided we needed to find another location, and Jean saved the day. She found another laundromat while we were breaking down the lights — she called us and we jetted over there with a quickness. We only lost a couple of hours. After we got the lighting set up again, (which took forever) things were still not going smoothly. I was losing it. Somehow we got through the laundromat scene before the afternoon. We broke for lunch around 1pm. Everyone jumped in cars and met a couple miles away at the cafe where we going to shoot. The cafe scene went a lot smoother, and it was fun too.
Saturday, November 19th
Went to Club G-Spot to pass out flyers for more extras for the dance club scene on Tuesday.
Monday, November 21st
Get everything prepared for tomorrow's shoot — it's gonna be a long intense day (lots of light set-ups, and extras).
Tuesday, November 22nd
Crew call was at 7 am. We shot the bathroom scene at a dance club near my house, and then went to the Co Co Club, where the scene actually takes. We spent the afternoon shooting inside the club. So much was going on — there must have been forty extras. We set up lights for the scene that gets shot outside the club, while we were still shooting inside (very efficient!). There was a lot for me to direct and keep track of — you really have to concentrate and think fast on your feet. It was stressful in a cool kind of way, and I was loving it. I was determined to stay cool, calm and collected, and I did, mostly.

Tuesday, November 29th
Call Robin to go over the equipment list and arrange a time to drop off the film to her so she can load the camera. Buy food and finalize shot list for tomorrow's shoot.
Wednesday, November 30th
We shot the ocean scene today – it was a long, cold, windy day by the water. We got started a little late, because one of the actors got lost. And the old guy at the rental place left out one of the pieces of the tripod head. I had to send one of the P.A.s back there (which was about fifteen miles away) to go and get it. I cut some of the shots from the shot list and we shot until we started losing light. Everybody was really great though. I love my actors, they were incredible – real troopers.
Sunday, December 11th
The last day of shooting. We re-shot the MUNI scene today. We rode up and down that N Judah line all frigging day. We shot while riding up on side, then reloaded the camera and rehearsed while riding back down the other side (so we could keep the light on the same side of us for continuity). All the MUNI drivers were real cool, but some of the passengers were a pain in the a__. It's a wrap damnit!

It's a Wrap!!

Saturday, December 17th
Tonite we are having a cast and crew wrap party at my house. Everyone worked their asses off and we gon' tho' down! Well, that's pretty much it, except I had to go back and re-shoot the ocean scene. Robin was already working on another project, so I hooked up with another camera person, and she worked out great.

Post-Production
After shooting, a couple of months went by that I couldn't screen the work prints from the last few shoots (very stressful praying that the footage was

okay), because I had run out of money to pay the lab.

Eventually I got all my work prints from the lab and was able to start editing, which took about 40 hours total. Luckily my editor, had her own editing suite, which saved me from having to rent one.

I still had tons to do: compose and record the music (which I did with my brother), record sound effects, have the titles made, get a film to videotape transfer made for mixing on Pro Tools, get the negative cut, and have an answer print made. I had learned so much about the whole production process, and that this was just the tip of the iceberg. Producing a film is a "big work" as my good buddy Mo would say. So many things have to be done before shooting: raising money, writing a script you can realistically shoot, breaking it down to a shooting script, making shot lists, casting and crewing, and scheduling, location scouting and securing, renting equipment, transporting people and equipment, providing meals for cast & crew etc. I ran out of money at the very end when I was almost finished, but due to generous donations that I received from many fabulous friends and supporters, I was able to get my answer print out of hock from the lab, just in time to screen to very appreciate audiences at the June, 1995 San Francisco Lesbian & Gay Film Festival. I want you all to know, making this film wrecked my last nerves, and I can't wait to do it again.

THE END

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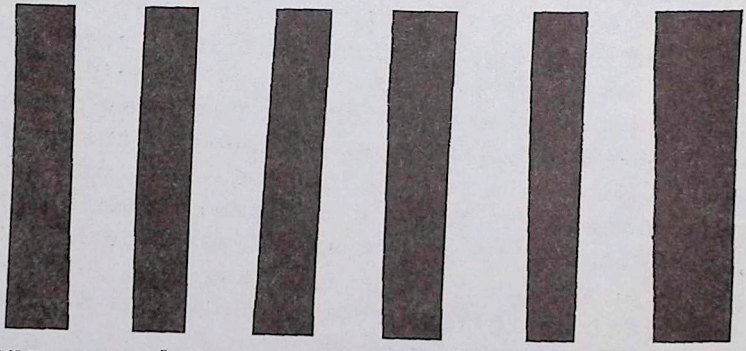
H. Lenn Keller, was born in Evanston, Illinois, and is based in the San Francisco Bay Area. She received a B.A. in Visual Communication from Mills College in Oakland, CA. She is a fine art photographer, and has produced and directed two short films, one of which won Best Short in the Madrid International Women's Film Festival in 1995. She is currently at work on a feature length documentary film slated for completion in 2005, titled *Desire: Exploring Butch/Femme* that looks at butch and femme identities from a radical feminist perspective. She is also working on a feature length screenplay that she plans to direct.



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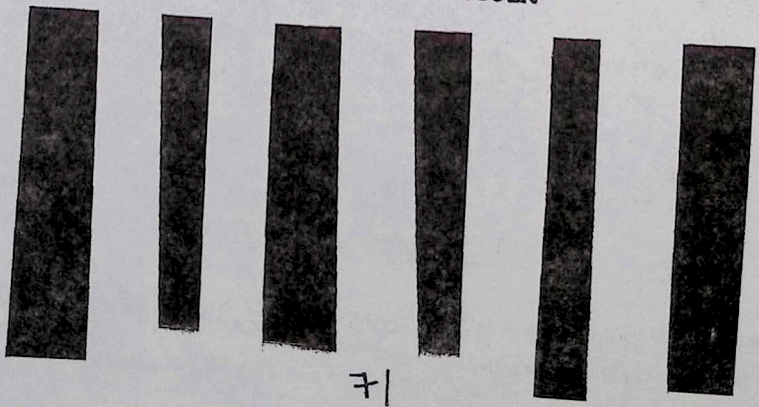
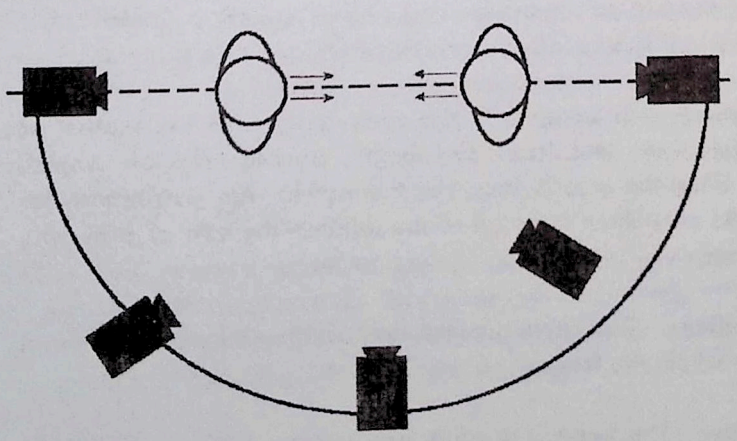


Glossary of Film Terms

by Nayeli Garci-Crespo

Angles - best boys - distribution - foley - time-lapse - steadycam - continuity, & everything in between you need to know about filmmaking, the world of movies, and you!

180° rule: This "rule" involves an imaginary line drawn between actors involved in a conversation, along the action of a scene, or in the direction of movement of the subject. Consecutive shots should not be taken from opposite sides of this line. The result is the establishment of a common background or direction (e.g., right to left) for the action, which helps orient the viewer. The easiest example to understand is a conversation between two people facing each other: the line should be drawn from the eyes of one person to the eyes of the other person. According to the rules of *continuity editing*, the only way to cross this line without disconcerting the audience is to move the camera across the line while shooting to reorient the viewer. To get an idea of the result of breaking this rule, imagine what would happen if you shot a soccer game from *both* sides of the field—it would be much more difficult to determine what team was scoring goals.



30° rule: Another rule of *continuity editing* that proposes that a successive shot of the same subject involve at least a 30° change in angle unless there is a significant change in distance from the

subject--for ex., from a *long shot* to a *close-up* (some say the change in size should be at least 30%). Not following this rule results in a *jump cut*.

Additional Dialogue Recording (ADR): see *dubbing*.

Aspect Ratio: The ratio of the width to the height of the projected image on a screen. A classical frame is 1.33, widescreen is 1.85, and Cinemascope or Panavision is 2.35. European films are made for projection at 1:66. Cinemascope uses an "anamorphic lens" to squeeze the image onto the film negative, and to later unsqueeze it for projection. A non-anamorphic lens is referred to as a "flat lens." Wider screens were introduced along with 3-D and other gimmicks to compete with the introduction of television, though TV is moving to a wide screen format as well now.

Best Boy: The *gaffer*'s main assistant.

Camera Angle: The point of view from which the camera photographs the subject. A "high" angle means the camera is looking down on the subject; a "medium" or "flat" angle means the camera is on the same plane as the subject, i.e. looking straight on at the subject; a "low" angle means the camera is below and looking up at the subject. Camera angle can of course change throughout a *shot*. In addition to these, the camera can also be angled with respect to the ground. When the camera is tilted to the side instead of being leveled, this is called a "dutch" shot (particularly if it *pans/tilts* by pivoting from one side to another).

Close-up: A shot taken with the camera close to the subject or with a telephoto lens (see *focal length*) so that only the subject, which is often the actor's face, fills the frame. An "extreme close-up" would only show a detail of the subject--the eye of a person, for example.

Composition: The arrangement and relationship of the visual elements within the frame.

Continuity: The impression that the action on the screen flows smoothly without interruption requires the illusion of continuity with respect to both time and space. Continuous time and space may

be conveyed by ***continuity of action, direction, and setting.*** For example, if from a *medium shot* of an actor lighting a cigarette we cut to a *close-up*, his hands and facial expression must be suitably close before and after the cut or the flow of action is interrupted. If a medium shot shows a side view of a hurdler jumping with his left foot forward, the next shot from the front should show his left foot forward. (These are called *cutting on action.*) If a dog is chasing a cat from the left to the right of the screen and suddenly, without showing a change of direction, the cat is shown going from the right to the left, continuity of direction will be broken. If two women are having a conversation and there is a vase of flowers on a table behind them it must be there consistently or continuity of setting will be broken.

Continuity Editing: A system of conventions governing editing (particularly narrative film editing--more leeway is given to documentaries) established in the first two decades of cinema (although there were some changes with the introduction of sound in 1927). This system can in some ways be seen as a grammar of film language that, like all languages. is constantly evolving. It appears natural to the viewer and yet must be learned because it is a construct. The main idea governing continuity editing is not to draw attention to the camera and to make time and space relations clear to the viewer. Hollywood cinema for the most part followed the rules of continuity editing, and it is interesting to note when it broke them. The basic rules of continuity editing include the *establishing shot*, the *master shot*, the *180° rule*, the *30° rule*, *shot/reverse shot* with *eyeline match*, *cutting on action*, *continuity* of direction, action and setting, having cuts motivated by the story, and having the speed of cuts match the mood or action of the scene. Continuity editing is a feature of mainstream cinema which is rapidly evolving at this moment in film history.

Crane shot: A shot in which the camera is mounted on a crane and is "boomed" up or down on the crane while shooting. This can refer to a still shot or a moving shot, but in describing a shot in a finished film will usually refer to a moving one.

Crosscutting: Also called "parallel editing." Cutting back and forth between two sequences--for example, a man about to fall from a cliff and another man racing a motorcycle trying to arrive

in time to save him. It is typically used to build tension and its first use is traditionally attributed to D.W. Griffith (it was certainly in use before this, but he was the first well-known director to make extensive use of it). Although both terms are used interchangeably, "parallel editing" refers more specifically to crosscutting between sequences that are related, occurring at the same time but in different locations, and that will often converge, such as in the example above. "Crosscutting" is used more generally to refer to cutting back and forth between any two sequences, be they occurring in the same time but different place, same place but different time, or different time and different place. Cutting between events occurring in the same general space at the same time is called *intercutting*. An example of this would be cutting between two different couples having conversations at the same party.

Cucalorous: Called a "cookie" for short, this is a patterned cut-out that is placed in front of a light to create shadows.

Cut or **Straight Cut:** An editing *transition* in which one shot replaces the other instantaneously on the screen.

Cutaway: A short shot of a detail of a particular location, often a *close-up*. Cutaways are often used to avoid *jump cuts* and aid *continuity editing*. If, for example, an editor has a *medium shot* of a man from the front and then a *close-up* of the man from the front, since there was no 30° change in angle from one to the other he must "cut away" to another shot--say, a shot of the man's hands or an object in the room--to prevent the edit from being a jump cut. Also called an "insert" (not to be confused with a *nondiegetic insert*).

Cutting on Action: In order to preserve *continuity* and avoid a *jump cut*, an editor must cut from one take to another based on the action taking place so that actions seem logical and continuous. For example, if you have a medium shot of a woman picking up a box, the *close-up* following it must directly continue the action. It can be acceptable to cut out part of a movement to speed up the action, as long as the movement flows. What is not "acceptable" is noticeably overlapping parts of the movement. Contrast to *cutting on movement*.

Cutting on Movement: An alternative to *cutting on action*, cutting on movement can violate the integrity of an action in favor of a smooth movement, including a camera movement. In a fight scene, if a man were to throw a punch, *cutting on action* would dictate that, for example, one cut from a *medium shot* of the man beginning the punch to a *long shot* of the second man receiving it. Cutting on movement could instead allow one to cut from the beginning of the punch to the man falling, to the punch being started again, or to an entirely unrelated shot, just as long as the movement expressed by the cuts seemed smooth and whole: for example, moving from right to left in a circular motion. This style of editing favors the look of a cut over its realism, while still attempting to avoid the jarring effect of a *jump cut*.

Depth of field: The extent of the scene in front of the lens that is in sharp focus. For example, assume an object photographed is 20 feet from the lens. When the lens is focused on it, if other objects from 15 to 50 feet from the lens are also in acceptably sharp focus, the depth of field extends from 15 to 50 feet. The length of the depth of field varies depending on what kind of lens you use and how much light is available. If you have to shoot in low light conditions, your aperture (or lens opening) must be wide, and this lowers your depth of field. (Depth of field is said to be "poor" if it is narrow when you wish it wasn't.) If you are using a wide angle lens (see *focal length*), your depth of field "improves". If you are shooting in very bright light but for some reason want narrow depth of field--to have your subject stand out from the background, for example--you can put a "neutral density" *filter* on the lens that will decrease the amount of light that reaches the film without affecting the quality or color of light. For an interesting use of very narrow depth of field, watch Antonioni's Red Desert.

Diegetic: Diegetic elements are ones that originate from the world of the film itself. An example of diegetic sound, for example, would be a song being played over the radio that a character is listening to. A *nondiegetic* sound would be the music only the audience hears (the score) or a voice-over. Diegetic sound can be "internal" or "external." Sound that originates from the mind of a character is internal, but still diegetic since the character is aware of it. The same distinction can be made with images--a

hallucination being internally diegetic, for example. Do not confuse *off-screen* sounds with nondiegetic sounds--even if the source of the sound is not seen in the image, if it is part of the world of the story, it is diegetic. An example of a nondiegetic image is the *nondiegetic insert* (see below).

Dissolve: an editing *transition* in which one image fades into another image. As the old image disappears, the new image appears, and for a short time, the two are superimposed on the screen. Dissolves can be used to signify various things—the passage of time, going into a dream, memory, or hallucination—or sometimes they are just used for aesthetic effect.

Distribution: The part of the film business that is concerned with purchasing, copying, and distributing films to exhibitors. Distributors can buy rights in perpetuity or for a set number of years, and for certain markets and not others. For example, some distributors concentrate solely on video distribution, while others concentrate on theatrical releases or cable rights. In the case of large studio films, theatrical distribution deals and sometimes even video and cable deals are often planned from the start. Distribution companies almost always are in charge of advertisement since they are the ones who profit most from increased sales. All the major studios are their own distributors and are the parent companies of smaller companies that distribute non-studio films. This is a huge issue when one considers the economics of independent cinema.

Dolly: a small, wheeled cart on which the camera is mounted and which can be pushed on a track or on the ground to create a dolly or tracking shot. Strictly speaking, a tracking shot and a dolly shot are different, but since one can often not tell the difference when viewing a film, the terms tracking shot or dolly shot can cover any shot in which the camera moves in space (see *tracking shot* for more specifics).

Double exposure: The *superimposition* of two images that results from filming a shot once, stopping the camera and rewinding the film, and then shooting on that same piece of film again (thus exposing it twice). This of course can also be done in *post-production*. Cool effects can be created this way such as having

people gradually disappear from a room or having one person appear in two different parts of the frame.

Dubbing: Post-synchronized dubbing is frequently done when the *sync sound* obtained during shooting is inadequate because of background noise or other factors. The term dubbing comes from the word "doubling"--in other words, making a copy. For this reason, it is also used in the sense of copying a tape (for example, "please dub four VHS copies for me"). Dubbing in reference to sound is also called "looping" since before the age of video editing it involved looping a piece of film and playing it continuously for an actor while they said their lines as closely to the original as possible. Hollywood films use dubbing more and more, which is why dialogue so magically stands out from background noises. Another term for dubbing is *ADR* (additional dialogue recording or automated dialogue replacement--I've heard other versions as well). Of course, dubbing can also be done in a foreign language as a substitute for subtitles (unfortunately).

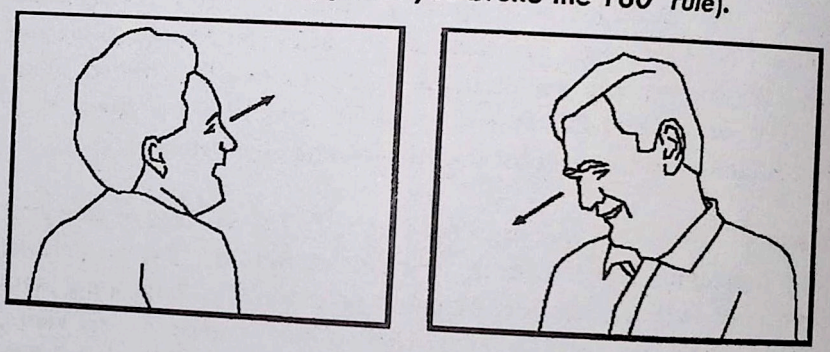
Editing: Also called *montage* or "cutting." The process of selecting and arranging shots to form a cohesive whole. By assembling shots in a particular order, trimming or extending them, and using certain *transition* effects, the film editor composes a scene, contracts or expands time, creates or interrupts motion, and establishes connections between objects.

Establishing shot: A type of *master shot*, usually a *medium* or *long shot*, that sets the time and place for a film sequence, or that introduces an important element or character in the story. The most common establishing shot is of the exterior of a building.

Exhibition: Exhibition not only refers to the actual playing of a movie at a theater, but to the whole section of the business devoted to this, including theater chains, executives in charge of booking, etc. It also refers to the particular technologies and circumstances by and in which film is exhibited, be it a 3-D movie at a drive in, a multiplex with stadium seating, video or digital playback vs. film projection, etc.

Exposure: The process of subjecting film stock to light. An increase in illumination or in the length of time during which light hits the film yields a greater exposure.

Eyeline match: The editing of shots following the logic and direction of characters' glances or looks so that the characters appear to be looking at each other or at a particular object. If a conversation in which two people are facing each other is edited using *shot/reverse shot*, the characters' eyelines must match (e.g., it would look really weird for one person to be looking down and another into the camera if they are looking at each other in the *master shot*) and they must appear to be facing each other in their separate shots (as opposed to looking off in the same direction, which is what would happen if you broke the *180° rule*).



Fade-in/Fade-out: A type of *transition* effect. The gradual appearance or disappearance of an image from or into darkness. Also called fade to/from black. You of course can fade from any color, but if you have an image that is not blank, the transition is instead called a *dissolve*.

Fast motion: If an event which takes 10 seconds in "real time" is filmed at 24 frames per second (normal *sound speed* for 35mm) and later projected at the same rate, it will appear on the screen at normal speed. If it is filmed at 12 frames per second and projected at 24, then it will take 5 seconds of screen time and the action appears sped up.

Film stock: Motion picture film is a thin, flexible ribbon of transparent material (called the "base") having perforations at regular intervals along one or both edges and bearing a sensitized coating (called "emulsion") that is capable of producing

photographic images. There are different kinds of film stock which vary in light sensitivity, width, and type of processing.

"Fast" or "hot" film is film that is very light sensitive, which also makes it grainier. "Slow" film must be used in high light conditions and is less grainy. Light sensitivity is measured by an ASA (American Standards Association) or ISO (International Standards Organization) number (or DIN in Germany). Color film in addition is balanced to be shot with indoor (tungsten) light or sunlight. If you use tungsten balanced film outdoors, you must use a *filter* to correct the color balance or everything will appear bluish. Conversely, if you use daylight film indoors with artificial lighting and without a filter, everything will appear orange-ish.

The width or "gauge" of a film stock determines the resolution of the image. Most films you see in the theater are 35mm films. Other gauges include 8mm, Super 8, 16mm, Super 16, 65mm, 70mm, IMAX (which is also 70mm but is shot horizontally along the film strip), and OMNIMAX. 8mm and Super 8 are the same width, but the size of the film frame that actually gets exposed is larger in Super 8 because the sprocket holes are smaller. The same goes for 16 and Super 16. Super 16 is a popular stock to use if one cannot afford to shoot in 35mm, but would like to "blow up" the film to 35mm for theatrical release. It is a camera-only film, meaning there are no Super 16 projectors. It either gets blown up to 35mm or transferred to video.

Film also comes in "negative" or "reversal" stock. When negative film is processed or "developed" in the lab, it yields a negative image from which a positive print must be made. Reversal film yields a positive image when processed (slide film is reversal film, for example). Reversal motion picture film is cheaper because the processed film is all you get (to make various prints of it you must first make an "inter-negative"—a costly process), because it has lower "latitude" (meaning that the range of dark to light it can capture is narrower), and because it is grainier. On the plus side, color reversal film has very saturated oranges and reds which can look really cool.

An example of film stock: 16mm 500T color negative film. 500 is the ASA or film sensitivity, T refers to it being balanced for tungsten light (500D would be daylight film).

Filter: a piece of glass or gel (plastic) that goes in front of or behind the lens to produce various effects. Some examples: A

red filter used with color film makes the whole image appear red. An orange filter used with black and white film makes blues seem darker. A polarizing filter cuts down the glare of reflective surfaces. A diffusion filter softens the image (often used with older actresses to diminish the appearance of wrinkles). Various corrective filters adjust the color balance of the image (if you use fluorescent lights to light a scene and don't use a corrective filter, for example, everything will appear a sickly green, even more than to the eye).

Focal length: The angle of acceptance of light of a lens determines its focal length. A "wide-angle lens" admits light from a relatively wide angle--35 degrees or more in 35mm film (for Super8 and 16mm the mm that determine how wide a lens is vary--a 50mm lens of a 35mm camera is equivalent to about a 26mm lens of a 16mm camera). The film then records a broad field of view. A "telephoto lens" accepts light from only a narrow field of view. As recorded on the film, distant objects appear near. Our eye is the equivalent of about a 50mm lens in 35mm photography and a 50mm lens is therefore called a "flat" lens (the same term as for a non-anamorphic lens, but for a different reason). A lens that can change focal lengths is called a "zoom lens." One that cannot is called a "fixed focus" lens or "prime" lens.

Foley: To create sounds for use in a film. A person who creates sounds for film is called a "foley artist." Named after Jack Foley (1891-1967), a pioneering sound effect editor at Universal Studios in the 1930s.

Frame: Can refer to either a single picture on a strip of film, or to the borders of the image within which the subject is composed.

Gaffer: Head electrician responsible for the design and execution of lighting on a set. In charge of all lighting personnel.

Gel: A gel can either be a type of *filter* that goes behind the lens, or a large sheet of plastic that is put in front of a light to change its color. If you are shooting indoors with tungsten balanced film using artificial lighting, for example, and you have some sunlight coming in through a window, the window must be "gelled" so the light coming through it won't look blue.

Genre: A category of films organized according to shared themes, styles, and narrative structures. Examples: horror, gangster, romantic comedy, comedy, action, drama, western, melodrama, science fiction.

Grain: A photographic image, on close inspection, can be seen to consist of dots. Because there are so many of these dots--called grain--the picture, viewed from a normal distance, appears to be composed of continuous shadings. When the grain becomes sufficiently large to be visible under normal circumstances, the picture is said to be "grainy." This condition may be due either to excessive enlargement of a small area of picture (in which case each particular "grain" becomes correspondingly enlarged) or to the light-sensitivity of the film stock. If a film is shot in 16mm it will appear grainier than a film shot in 35mm when projected on the same size screen. Fast film is grainier than slow film (see *film stock*). Reversal film is grainier than negative film. The temperature at which film is developed also affects its graininess.

Grip: The people who carry stuff around and set it up on the set. Generally a very under-appreciated but essential part of the crew. A "dolly grip" moves the dolly around. The "key grip" is the main grip, and works closely with the *gaffer*.

High-Key Lighting: Lighting design in which there is a low lighting contrast and light tones predominate. Associated with daytime scenes, comedy, straight-forward material. For example, sitcoms use high-key lighting.

Intercutting: Cutting between events occurring in the same general space at the same time. Usually the events should be related in some way.

Jump cut: A cut that does not follow the rules of *continuity editing* and therefore proves disconcerting to the audience. Cutting between shots from the same angle and without enough of a change in distance creates a jump cut, for example. We have been "taught" that either the image size or the angle (see 30° *rule*) must change significantly for the cut to seem natural. Also, cutting between two shots that omit a significant action can also

produce a jump cut. If, for example, you cut between a shot of a woman taking a drink from a glass of water to a shot of her holding the glass in her lap without showing her lowering the glass, even if you changed angle or took a long shot of her for the second shot, you would get a jump cut. Stopping and starting the camera even briefly in the middle of an action will result in a jump cut as well.

The classical style of editing that seems natural to us is not necessarily realistic just because it avoids jump cuts. Often, time is condensed by excluding significant portions of events. To return to our previous example, one can cut from a shot of the woman starting to lower her glass and then to a shot of the glass being set on the table and have the action seem complete, although three quarters of the movement from lips to table is missing. What appears to an audience as a natural cut or a jump cut is not a constant and has changed significantly over the course of film history. In order to have a jump cut, you must put together two shots of the same object/location. A cut that is simply jarring is not necessarily a jump cut.

Lighting: Lighting can be as simple as using available light, to bringing in large lighting gear that imitates sunlight. Usually one has at least two or three lights if shooting indoors. The "key" light is the main light and is usually placed so that it appears to be coming from a window or lamp in the set (*motivated lighting*), and the "fill" light is used to illuminate the opposite side of the subject. One can also have a "back" light to add a sort of halo around the subject and separate it from the background. Different ratios of light between key and fill create different moods. Film noir uses a high lighting ratio, with lots of pools of shadow (*low-key lighting*). In general, brightly and evenly lit sets are said to have *high-key lighting* (and low contrast), and dimmer sets are said to have *low-key lighting* (and high contrast). When a prop lamp is used to provide at least some light in the scene, the lamp is called a "practical." In many feature films today, lighting is made to seem as natural as possible by always having motivated lighting. This does not mean the lighting comes from natural sources--quite the contrary. Even outdoor shots are augmented with electrical light. In some cases, daytime scenes are shot at night entirely using artificial lighting. This is called "night for day" shooting. "Day for

night" shooting does the opposite--sequences are shot during the day with filters and closed-down apertures to simulate nighttime.

Long shot: The opposite of a *close-up*. Anything from the entire body of a character to a landscape. A shot of someone in a landscape would be an "extreme long shot" of that person.

Looping: see *dubbing*.

Low-Key Lighting: Lighting design that has a high lighting contrast, with dark shadow areas predominating over light areas. Associated with night, mystery, tension, drama. The X-Files is an excellent example of low-key lighting.

Master shot: A shot that establishes the spatial relationships between objects and characters. If three people are in a room having a conversation, it is common to start the scene with a master shot of all three and then cut to close-ups of each character speaking. *Continuity editing* also "requires" that one cut to a master shot if any significant movement that alters the spatial relationship between characters and objects occurs. This is a "rule" that is often broken.

Medium shot: Everything between a *long shot* and a *close-up*. A shot of a character from the knees up is called an "extreme medium-shot" or "plan américain."

Mise-en-scène: Literally, "what has been put into the scene." Refers not only to sets, costumes, figures, and props, but also to how the scene is organized, lit, and framed for the camera, including movement of characters and objects within the frame. It's one of those vague terms that theorists use a lot when they are talking about the general look of a film and the control the filmmakers exerted in producing it.

Montage: The French word for editing. The word is sometimes used to describe a philosophy of editing conceived by Eisenstein and other Soviet filmmakers in the 1920s and 30s. Their philosophy held that the juxtaposition of shots was intended to give rise to a new idea in the mind of the viewer--whether abstract or symbolic (cutting from a vain politician to a strutting

peacock) or concrete (cutting from a woman screaming to a shot of a baby carriage falling down some steps). This was an application of Hegel's and Marx's idea of the "dialectic."

Hollywood also uses "montage" or "montage sequence" to refer to a portion of a film in which the editing is rapid and the action elliptical. Sometimes such sequences are used to bridge long spans of time or rapid successions of events. They can also be used for aesthetic or emotional effect.

Motivated Lighting: Lighting in a film that is made to appear to come from a natural source, such as a window or lamp.

Motif: An element in a film that is repeated in a significant way.

Motion: It is useful to recognize that there are three possible kinds of motion in a moving picture: 1. The motion of the subject. 2. The motion of the camera. This can include *pans*, *tilts*, *tracking shots*, the illusion of motion created by *zooming* in or out with a lens, *crane shots*, hand held shots, *steadicam* shots, or a complex combination of these. (For example, a moving dutch shot is a combination of a *pan* and a *tilt*.) 3. Motion conveyed by the cut. The cut is fundamental to motion in film. It carries with it a sensation that can give film rhythm, lyricism, suspense, shock, etc. solely from the editing. The same footage differently edited could have a completely different effect. "Good" editing makes use of elaborate and elegant relationships between all three kinds of motion.

Nondiegetic insert shot: A shot (often symbolic) that is not directly involved with the time and place of the narrative taking place and that only the audience sees.

Off-screen space: The use of off-screen space is a very important stylistic element of any film. Off-screen space includes anything above the screen, below it, to the left and right of it, behind the set, and behind the camera. The existence of off-screen space is made evident among other things by characters' looks and by sounds. What doesn't get shown in a film is often just as important if not more important than what does. Take, for example, a suspense film like Jaws--the tension is built precisely because one does not see the shark.

Pan: Pivoting of the camera on a horizontal axis while shooting.

POV shot: A shot that shows what a character is seeing by putting the camera in the physical position the character would be, and which is usually preceded or followed by a shot of that character looking at the subject of the POV shot. Often the actual position of the camera is not really where the character stood since the camera can use different lenses, and though preferably the object seen should appear to be at the correct distance from the character seeing it, this rule can be broken to convey a certain subjectivity. For example, a character sits in a room expectantly, we hear a doorknob turn suddenly, and the film cuts to an extreme close-up POV shot of the door knob even though the character is sitting 10 feet away from it.

Post-production: Everything that happens after a film is shot and before it is released. This includes editing sound and picture, special effects, processing, etc. On a film set one often hears the director or director of photography say "let them fix it in post" if a certain shot cannot be obtained or the quality of sound is below par.

Pre-production: The phase of creating a film that involves everything necessary to prepare for the film shoot, such as casting, location scouting, procuring funds and equipment, planning catering, developing a shooting script from the reading script, etc.

Producer: The person in charge of "running" the whole film shoot, hiring crew, etc. Often they have financed the film as well. An "executive producer" is someone who has provided substantial financial backing for a film but who is not directly involved in the production of the film.

Production: The phase of creating a film that involves the actual filming, including rehearsals if they occur on set.

Scene: A series of shots cut together that form a unit and depict an action occurring in the same time and place. Where one scene ends and another begins is not always clear-cut.

Score: The nondiegetic musical portion of the soundtrack. In popular parlance, this is referred to as the sound track.

Sequence: A series of scenes unified by a shared action or motif.

Special Effects: These can be in-camera effects such as double-exposure and blue screen or rear screen projection, or post-production effects such as digital effects and sound effects.

Shot: The smallest visual unit of a film aside from the individual frames on the film strip. This refers to either the shot taken from the moment the camera is on to when it is turned off (while in production), or to the edited shot in the finished film.

Shot/reverse shot: Cutting back and forth between two people who are facing each other while having a conversation. Usually the camera stays on one side of them (the *180° rule*) and shoots one person over the shoulder of the other person. Special care must be taken that the eyelines of the two characters match.

Slow motion: If an event which takes 10 seconds in "real time" is filmed at 24 frames per second (normal sound speed for 35mm) and later projected at the same rate, it will appear on the screen at normal speed. If it is filmed at, for example, 48 frames per second and projected at 24, then it will take 20 seconds of screen time and the action appears slowed down.

Sound speed: The speed at which film is shot that is the standard for recording synchronous sound along with the image. In the U.S., this is 24 frames per second for 35mm and 16mm film. Synch sound films are not usually made with Super 8 film (the film stock that Kodak made that could record sound onto a magnetic strip attached to the Super 8 film was recently discontinued), but normal speed for Super 8 is usually 18fps, sometimes 24fps. In Europe, film is mostly shot at 25fps, which makes it very convenient for digital editing and TV, since video in Europe is 25fps as well. In the U.S., video is approximately 30fps (29.97 to be exact), leading to all sorts of complications in converting between video and film.

Sound track: The sound track is made up of synchronous sound (sound recorded while filming, including dialogue and location sound), sound effects (sounds added in post-production which are often recorded on a "sound stage" with all sorts of odds and ends like gravel, hammers, sheet metal, etc.--this process is called "foleying"), voice-overs, post-synchronous dubbed dialogue, and music.

Steadicam: A device that allows the camera to be body-mounted and that absorbs most of the shocks, enabling smooth movements. Steadicams are often used when shooting in tight spaces where a dolly shot is impossible or where the dolly track would be visible in the shot.

Stop-Motion Shooting: A technique used to animate objects or people or create special effects. Inanimate objects can be shot one frame at a time, moved slightly each time to create the illusion of movement, or the camera can be stopped and elements added or removed from the frame to create the illusion of appearances or disappearances.

Superimposition: When one or more shots are laid over each other and can be seen together. The effect is similar to a dissolve, but it is not a transition effect in that it is not meant to take the viewer from one shot to another but rather to show two things happening at once. A double-exposure usually results in the superimposition of two shots on the actual piece of film.

Take: While filming a shot, the director or cinematographer can call for various takes which are numbered and then selected in editing. Usually a director calls for more takes until no mistakes are made or s/he is happy with the performance given for the camera.

Tilt: Pivoting the camera on a vertical axis while shooting.

Time: Diegetic time is the time covered by the duration of the story--say, 10 days. Running time is the actual length of the film, usually stated in minutes (instead of hours and minutes). Psychological or experienced time is the time that appears to have elapsed for the audience and which the filmmaker tries to

manipulate through editing and pacing (some boring films can seem to last for years).

Time-Lapse Shooting: An extreme form of fast-motion to show such things as clouds rushing across the sky or a flower growing. One or two frames of film are shot at a determined interval of time to acheive the effect.

Tracking shot: A shot taken with the camera moving into, away from, or across the subject while the camera is mounted on a dolly on tracks. Technically, if the dolly is not on tracks, it is a "dolly shot," but when critiqueing films even some steadicam shots can be called tracking shots if one is unsure of how the shot was accomplished.

Transition: Any device that links two shots, including fades, dissolves, wipes, push offs, turn overs, straight cuts, etc. Transitions have conventional readings attached to them, which of course evolve and are sometimes idiosyncratically manipulated by different directors. The most common transitions are fade ins/outs, dissolves, and straight cuts. Wipes used to be much more common, and were revived for a while even as late as Star Wars.

Zoom shot: The movement of the image closer or futher away to the viewer by way of focal adjustments of the lens without moving the camera. Sometimes referred to as the "poor man's tracking shot." Interesting effects can be created by zooming and tracking at the same time in different directions. Examples of this can be found in Vertigo, Jaws, and La Haine.

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RESOURCES

Books

A Critical Cinema: Interviews with Independent Filmmakers, Volumes 1-4 by Scott MacDonald

Lovers of Cinema: The First American Film Avant-Garde, 1919-1945 by Jan-Christopher Horak

Fast Talking Dames by Maria DiBattista

The Wages of Sin: Censorship and the Fallen Woman Film, 1928-1942 by Lea Jacobs

Thinking in Pictures by John Sayles

Film Art: An Introduction by David Bordwell and Kristin Thompson

Reel to Real: Race, Sex and Class at the Movies by Bell Hooks

Corpus Delecti: Performance Art in the Americas & *Young British and Black: A Monograph of the Work of Sankofa Film Collective and Black Audio Film Collective* by Coco Fusco

Men, Women and Chain Saws: Gender in the Modern Horror Film by Carol Clover

Cutting Edge: Art Horror and the Horrific Avant-garde by Joan Hawkins

Early Women Directors: Their Role in the Development of the Silent Cinema by Anthony Slide

Audio-Vision: Sound on Screen by Michel Chion

Script Girls: Women Screenwriters in Hollywood by Lizzie Francke

Girl Director: A How-To Guide for the First-Time, Flat-Broke Film & Video Maker (Ten Speed Press, 2005), by Andrea Richards

Film Fatales: Independent Women Directors by Victoria Brownworth

The St. James Women Filmmakers Encyclopedia ed. Amy Unterburger

Women in Film Noir by E. Ann Kaplan

The Women's Companion to International Film, ed. Annette Kuhn

Reel Women: Pioneers of the Cinema 1896 to Present by Ally Acker

Film Zines, Magazines, & Journals

Micro-Film
The Magazine Of Personal Cinema In Action
http://www.micro-film-magazine.com/

Eyeball Magazine
http://www.wickedpixel.com/interviews/eyeballmag.php

Cinema Scope Magazine
http://www.cinema-scope.com/

Cineaste Magazine
http://www.cineaste.com/

Camera Obscura
Feminism, Culture, And Media Studies
http://muse.jhu.edu/journals/co/

Femme Flicke
This is out of print and not being produced anymore, so if you ever come across one, grab one for me too! The filmography in this guide is re-printed from a past Femme Flicke.

Celluloid
A publication of the London (Ontario) Film and Video Society
vol 2, no. 1, $2, 40 pgs, LFVS, 22 Springbank Dr, London, ON, N6J 1E2

Konflict in the Kino
Put out by Dion Conflict who curates the Hunka Junk Film Festival, various trash, vintage, obscura, and otherwise lost film screenings, and is a DJ.

FilmBin
$3 / PO Box 27534, Vancouver, BC, V5Z 4M4 Canada
A zine that looks at the sometimes ugly world of indie film in Canada.

Polaroid-Celluloid
Arts - Film - Culture - Media - work - create - play - travel - etc.
Niku Arbabi, 912 Iredell Street, Durham, NC 27705 $1 plus 2 stamps. msfilms@hotmail.com for info.

Moving Images
A.J. Michel, $1 + postage, PO Box 2574, Champaign IL 61825, lowhug@yahoo.com
This is a really fun yet sentimental essay that looks at forgotten 80s and 90s female television and movie characters that influenced the creator while growing up in a "dead-coal mining town."

Moving Picture Views
A look at the intersection between film and community, several issues, various topics.
$2 each, or $8 for 4 issues, Malcolm Fraser and Stacey DeWolfe, 85 Beaty Ave, Toronto, ON, M6J 3G8

Reel Independence
"This is a great little find, three well written interviews with people working in 'independent' film in North America" – Broken Pencil review
Lana McKenzie / $10 for six / Walmer Postal Outlet, 360A Bloor St. W., PO Box 19030, Toronto, ON, M5S 1X0 Canada

The Eclectic Screening Room
The Eclectic Screening Room trundles happily from movie to movie as the author decries the loss of true olde-tyme cult movies. This cine-luddite longs for the glory days of the Grade-Z flicks, and his analysis nicely straddles the line between total deconstruction and the sit-there-and-watch it school of thought.
Issues #1-3, 40 pages, $3 each, Greg Woods, Box #92505, Carlton R.P.O., Toronto, M5A4N9 Canada

Sockamagee!
Vancouver's lovers of trashy B-movies focus on blaxploitation films of the seventies with very readable reviews of a bunch of lesser known entries in the genre.Steve / $2 / 2037 Stainsbury Ave., Vancouver, B.C., V5N 2M9 Canada

This great filmography of woman-directed movies was reprinted with permission from **Femme Flicke** zine by Tina Spangler. Femme Flicke is no longer available, but Tina can be reached at a.spangler@sundancechannel.com

Jeanne Abel
Is There Sex After Death?

Catlin Adams
Sticky Fingers

Jo Anne Akalatis
Dead End Kids

Chantal Akerman
Les Rendezvous d'Anna • Eighties • je tu il elle • Portrait of a Young Girl at the End of the 1960s in Brussels • News from Home • Window Shopping • Night and Day • From the East • Tout une Nuit • A Man with a Suitcase • A Couch in New York

Suzana Amaral
Hour of the Star

Allison Anders
Border Radio • Gas Food Lodging • Mi Vida Loca • Grace of My Heart

Laurie Anderson
Home of the Brave • Collected Works

Lisa Rose Apramian
Not Bad for a Girl

Gillian Armstrong
My Brilliant Career • Starstruck • Mrs. Soffel • High Tide • The Last Days of Chez Nous • Little Women • Not Fourteen Again

Moira Armstrong
How Many Miles to Babylon

Karen Arthur
Legacy • The Mafu Cage • A Bunny's Tale

Dorothy Arzner
Dance Girl Dance • Craig's Wife • Christopher Strong • Bride Wore Red • Get Your Man • Fashions for Women • Ten Modern Commandments • Manhattan Cocktail • Anybody's Woman • Paramount on Parade • Honor Among Lovers • Working Girls • Merily We Go to Hell • Nana • First Comes Courage • Sarah and Son • The Wild Party

Jacqueline Audry
Olivia

Beth "B"
Two Small Bodies

Marta Balletbo-Coll
Costa Brava

Muriel Balash
Portrait of Giselle

Anne Bancroft
Fatso

Mirra Bank
Enormous Changes at the Last Minute

Ilana Bardin
Legends

Lezli-An Barrett
Business as Usual

Neema Barrett
Zora is My Name

Zelda Barron
Bulldance • Forbidden Sin • Secret Places • Shag: The Movie

Juliet Bashore
Kamikaze Hearts

Gabrielle Beaumont
Carmilla • Gone are the Dayes • The Godsend

Jessica A. Bega
Worthy Mothers

Tia Belis
Trading Mom

Vera Belmont
Red Kiss

Maria Luisa Bemberg
Camila • Miss Mary

Pamela Berger
The Imported Bridegroom

Radha Bharadwaj
Closet Land

Kathryn Bigelow
The Loveless • Near Dark • Blue Steel • Point Break • Strange Days

Patricia Birch
Grease 2

Antonia Bird
Priest • Mad Love

Lizzie Borden
Working Girls • Love Crimes • Born in Flames • Regrouping • Erotique

Jenny Bowen
Wizard of Loneliness • Animal Behavior • Street Music

Muriel Box
The Beachcomber • A Novel Affair • The Truth About Women • Both Sides of the Law • Rattle of A Simple Man • Simon and Laura

Catherine Breillat
36 Fillette

Bety Bromberg
Divinity Gratis

Joyce Bunuel
Dirty Dishes

Mary Ellen Bute
Finnegan's Wake

Jane Campion
Sweetie • Angel at My Table • The Piano • Portrait of a Lady

Dyan Cannon
End of Innocence

Carol Cassidy
Baby Love

Liliana Cavani
Night Porter • Francesco • Beyond the Door • The Berlin Affair

Deborah Chasnoff
Deadly Deception • It's Elementary

Abigail Child
Mayhem

Cheryl Chisholm
On Becoming a Woman

Joyce Chopra
Smooth Talk • Lemon Sisters

Michelle Citron
Daughter Rite • What You Take for Granted

Shirley Clarke
The Connection • The Cool World • Portrait of Jason

Stacy Cochran
My New Gun • Boys

Laurie Colbert
Thank God I'm a Lesbian

Joyce Compton
Lesbionage • Love Games

Nicole Conn
Claire of the Moon

Martha Coolidge
The Joy of Sex • Plain Clothes • Roughhouse • Trenchcoat in Paradise • Valley Girl • Real Genius • Rambling Rose • Crazy in Love • Lost in Yonkers • Angie • Three Wishes

Jane Cottis
Dry Kisses Only

Emma-Kate Croghan
Love and Other Catastrophes

Joan Darling
Check is in the Mail

Julie Dash
Daughters of the Dust

Julie Davis
I Love You... Don't Touch Me

Kate Davis
Girl Talk

Tamra Davis
Guncrazy • CB4 • Billy Madison

Donna Deitch
Desert Hearts • Women of Brewster Place

Nathalie Delon
Sweet Lies

Drew Denbaum
Nickel Mountain

Claire Denis
Chocolat • No Fear, No Die • I Can't Sleep • U.S. Go Home

Maya Deren
Experimental Films (including Meshes of the Afternoon) • Divine Horseman

Tina DiFeliciantonio
Girls Like Us

Mary Agnes Donoghue
Paradise

Mary Dore
Good Fight

Doris Dorrie
Men • Me & Him • Happy Birthday, Turkel • Nobody Loves Me

Sara Driver
You are Not I • Sleepwalk • When Pigs Fly

Germaine Dulac
The Smiling Madame Beudet • The Seashell and the Clergyman

Cheryl Dunye
The Watermelon Woman

Marguerite Duras
India Song • Destroy, She Said • Days in the Trees • Hiroshima, Mon Amour

Julia Dyer
Late Bloomers

Harriet Eder
Mein Krieg (My Private War)

Diane Ekanazi
Pochahantas

Ildiko Enyedi
My 20th Century

Nora Ephron
This Is My Life • Sleepless in Seattle • Mixed Nuts • Michael

Karen Everett
Framing Lesbian Fashion

Linda Feferman
Seven Minutes in Heaven

Connie Field
Life and Times of Rosie the Riveter

Roberta Findlay
Take Me Naked • The Altar of Lust

Maria Florio
Broken Rainbow

Jodie Foster
Little Man Tate • Home for the Holidays

Jennifer Fox
Beirut: The Last Home Movie

Marilyn Fox
Codename: Icarus

Joan Freeman
Satisfaction

Su Friedrich
Damned if You Don't • The Ties that Bind • Sink or Swim • The Lesbian Avengers Eat Fire, Too • Hide and Seek

Maria Gargiulo
The Year of My Japanese Cousin

Marita Giovanni
Bar Girls

Katherine Gliday
The Famine Within

Lesli Linka Glatter
Into the Homeland • Now and Then

Jill Godmilow
Waiting for the Moon • Popovich Brothers of South Chicago

Tami Gold
Out at Work

Marleen Gorris
Broken Mirrors • The Last Island • Question of Silence • Antonia's Line

Lisa Gottlieb
Just One of the Guys • Across the Moon

Lee Grant
Down & Out in America • Staying Together • Tell Me a Riddle

Sharon Greytak
Hearing Voices

Janet Greek
Spellbinder

Maggie Greenwald
Home Remedy • Ballad of Little Jo

Randa Haines
Jilting of Granny Weatherall • Children of a Lesser God • The Doctor • Wrestling Ernest Hemingway • The Ghost and Mrs. Muir

Barbara Hammer
Lesbian Sexuality shorts • Lesbian Humor shorts • Optical Nerves shorts • Perceptual Landscapes • Nitrate Kisses • Tender Fictions

Michelle Handelman
BloodSisters

Marion Hansel
Dust

Angela Hans
Flaming Ears

Leslie Harris
Just Another Girl on the IRT

Mary Harron
I Shot Andy Warhol

Annette Haywood-Carter
Foxfire

Amy Heckerling
Fast Times at Ridgemont High • Johnny Dangerously • National Lampoon's European Vacation • Look Who's Talking • Look Who's Talking Too • Clueless

Judith Helfand
A Healthy Baby Girl

Kathy High
Underexposed

Agnieszka Holland
Angry Harvest • To Kill a Priest • Europa, Europa • Olivier Olivier • The Secret Garden • Total Eclipse

Nicole Holofcener
Walking and Talking

Faith Hubley
The Cosmic Eye • Dream Tales: The Sacred Way Collection • Dreamtales

Ann Hui
Boat People

Caroline Huppert
Sincerely Charlotte

Anjelica Huston
Bastard Out of Carolina

Sarah Jacobson
Mary Jane's Not a Virgin Anymore

Cindy Lou Johnson
Trusting Beatrice

Amy Jones
Maid to Order • Love Letters • Slumber Party Massacre • The Rich Man's Wife

Connie Kaiserman
My Little Girl

Nelly Kaplan
Nea • Very Curious Girl

Diane Keaton
Heaven • Wildflower • Unstrung Heroes

Nancy Kelly
Thousand Pieces of Gold

Beeban Kidron
Vroom • Hookers, Pimps, Hustlers, and their Johns • Antonia & Jane • Used People • Oranges are Not the Only Fruit • To Wong Foo, Thanks for Everything, Julie Newmar • Great

Moments in Aviation

Barbara Kopple
Harlan County USA • American Dream • Fallen Champ • Keeping On

Lisa Krueger
Manny and Lo

Diane Kurys
Peppermint Soda • Entre Nous • A Man in Love • C' est la Vie

Fran Rubel Kuzui
Tokyo Pop • Buffy the Vampire Slayer

Mary Lambert
Siesta • Pet Sematary • Pet Sematary II

Julianna Lavin
Live Nude Girls

Allie Light
Dialogues with Madwomen

Janet Liss
Images

Lynne Littman
Testament

Jonny Livingston
Paris is Burning

Jayne Loader
The Atomic Cafe

Sondra Locke
Ratboy • Impulse

Barbara Loden
Wanda

Kim Longinotto
Shinjuku Boys

Ida Lupino
The Trouble with Angels • The Bigamist • Never Fear • The Hitchhiker • Not Wanted • Outrage • Hard, Fast, and Beautiful

Jennifer Chambers Lynch
Boxing Helena

Nancy Lyon
Media Man

Hattie MacDonald
Beautiful Thing

Alison MacLean
Crush

Maria Maggenti
The Incredibly True Adventures of Two Girls in Love

Michelle Manning
Blue City

Erica Marcus
My Home, My Prison

Mary Ellen Mark
Streetwise

Penny Marshall
Big • Awakenings • A League of Their Own • Jumpin' Jack Flash • The Preacher's Wife

Elaine May
The Heartbreak Kid • Mikey & Nicky • Ishtar • New Leaf

Melanie Mayron
Baby-Sitters Club

Trish McAdams
Snakes & Ladders

Sheila McLaughlin
She Must Be Seeing Things • Committed

Nancy Meckler
Sister My Sister

Jeanine Meerapfel
Malou

Nina Menkes
Queen of Diamonds

Tracey Moffatt
Bedavil

Jocelyn Moorhouse
Proof • How to Make an American Quilt

Jeanne Moreau
Lumiere • L' Adolescente

Sophie Muller
Annie Lennox's Diva

Katrina Murray
Secret Garden (BBC)

Mira Nair
Mississippi Masala • Salaam Bombay! • The Perez Family • Kama Sutra

Helena Nogueira
Quest for Love

Maria Novaro
Danzon

Suzanne Ofteringer
Nico Icon

Ruby Oliver
Love Your Mama

Jan Oxenberg
Thank You & Good Night!

Euzhan Palcy
Sugar Cane Alley • Dry White Season • Simeon

Pratibha Parmar
A Place of Rage

Barbara Peters
Bury Me An Angel • Humanoids From the Deep • Just the Two of Us

Clare Peploe
High Season

Kristine Peterson
Body Chemistry • Deadly Dreams • Slaves to the Underground

Kathleen Phelon
Gift of the Whales

Anne Claire Poirier
Over Forty

Sharon Pollack
Everything Relative

Lea Pool
Savage Woman • Straight for the Heart

Grace Poore
Voices Heard Sisters Unseen

Angela Pope
Hollow Reed

Sally Potter
The Gold Diggers • Orlando

Evelyn Purcell
Nobody's Fool

Yvonne Rainer
The Man Who Envied Women • Priviledge

Tina Rathbone
Zelly & Me

Rachel Reichman
Work

Barbar Rennie
Dead Lucky

Cristina Rey
Inn Trouble

Lynn Reynolds
The Rainbow Trail

Leni Riefenstahl
The Blue Light • Triumph of the Will • Day of Freedom • Olympia • Beauty • Tiefland • Schnarze Fracht

Anne H. Riley
Animal Behavior

Genevieve Robert
Casual Sex

Stephanie Rothman
Blood Bath • The Velvet Vampire • Terminal Island • The Working Girls

Brigitte Rouen
Overseas

Patricia Rozema
I've Heard the Mermaids Singing • When Night is Falling

Leontine Sagan
Maedchen in Uniform

Helke Sander
The Germans and Their Men

Nancy Savoca
True Love • Dogfight • Household Saints

Greta Schiller
Waking Up • Before Stonewall • Paris Was a Woman

Cynthia Scott
Strangers in Good Company

Sandra Seacat
In the Spirit

Susan Seidelman
Desperately Seeking Susan • Smithereens • Cookie • She-Devil • Making Mr. Right

Coline Serreau
Three Men & a Cradle • Mama, There's a Man in Your Bed

Susan Shadburne
Shadow Play

Katt Shea Ruben
Poison Ivy

Adrienne Shelly
Sudden Manhattan

Elisabeth Sher
Fingers that Tickle and Delight • Interviews with Artists, Program 4

Thalia Shine
One Night Stand

Sherry Shourds
The Big Punch

Mina Shum
Double Happiness

Alex Sichel
All Over Me

Megan Siler
The Midwife's Tale

Marisa Silver
Old Enough • Permanent Record • He Said, She Said • Vital Signs

Joan Micklin Silver
Loverboy • Crossing Delancey • Chilly Scenes of Winter (aka Head over Heels) • Hester Street • Between the Lines • A Private Matter

Jane Spencer
Little Noises

Patricia Spencer
Dreamers of the Day

Penelope Spheeris
Decline of Western Civilization (parts 1 & 2) • Dudes • Suburbia • Boys Next Door • Wayne's World • The Little Rascals

Jill Sprecher
The Clockwatchers

Alice Stone
She Lives to Ride

Virginia Stone
Treasure of Jamaica Reef

Barbra Streisand
Yentl • Prince of Tides • The Mirror Has Two Faces

Susan Streitfeld
Female Perversions

Lynne Stopkewich
Kissed

Shirley Sun
Iron & Silk

Debi Sundahl
Safe is Desire • Suburban Dykes

Rachel Talalay
Freddy's Dead: The Final Nightmare • Ghost in the Machine • Tank Girl

Nadia Tass
Rikki & Pete • Malcolm • Pure Luck

Kathryn Taverna
Lodz Ghetto

Betty Thomas
The Brady Bunch Movie • Private Parts

Tina Torres
Celestial Clockwork

Wendy Toye
Three Cases of Murder • Raising a Riot

Barbara Trent
Coverup: Iran Contra Affair • Panama Deception

Monika Treut
Seduction • Erotique • My Father is Coming • Virgin Machine • Female Misbehavior shorts

Trinh T. Minh-ha
Shoot for the Contents • Surname Viet Given Name Nam

Nadine Trintignant
Next Summer

Rose Troche
Go Fish

Rosemarie Turko
The Dungeonmaster

Joan Tweksbury
Old Boyfriends • Cold Sassy Tree

Liv Ullman
Sofie

Agnes Varda
Cleo from 5 to 7 • One Sings the Other Doesn't • Vagabond • Le Petit Amour • Jaquot de Nantes • Lion's Love • Kung Fu Master!

Daisy von Scharler Mayer
Party Girl

Margaretha von Trotta
Lost Honor of Katharina Blum • Marianne and Juliane • Rosa Luxembourg • Sheer Madness • Love and Fear • Sisters on the Balance of Happiness

Jane C. Wagner
Girls Like Us

Nancy Walker
Can't Stop the Music

Mary Wallace
League of Their Own (documentary)

Jennifer Warren
The Beans of Egypt Maine

Claudia Weill
Great Love Experiment • Girlfriends • It's My Turn

Andrea Weiss
Before Stonewall

Ellen Weissbrod
Listen Up: The Lives of Quincy Jones

Aerlyn Weissman
Forbidden Love

Lina Wertmuller
Seven Beauties • Swept Away...by an unusual destiny in the blue sea of August • Joke of Destiny • Summer Night, with Greek Profile, Almond Eyes and Scent of Basil • All Screwed Up • Love & Anarchy • Sotto, Sotto • Saturday, Sunday, and Monday • Me Let's Hope I Make It • Let's Talk About Men

Hannah Weyer
Arresting Gena

Anne Wheeler
Bye Bye Blues

Sandy Wilson
American Boyfriends • My American Cousin

Carol Wiseman
Face the Music

Doris Wishman
Diary of a Nudist • Gentlemen Prefer Nature Girls • Blaze Starr Goes Nudist • Bad Girls Go to Hell • Sex Perils of Paulette • Another Day Another Man • My Brother's Wife • Keyholes are for Peeping • Let Me Die a Woman • Deadly Weapons • Double Agent 73 • The Immoral Three

Abbe Wool
Roadside Prophets

Lili Fini Zanuck
Rush

Yolande Zauberman
Moi Evan, Toi Abraham

Mai Zetterling
The Truth about Women • Loving Couples • Night Games • Doctor Clas • The Girls • Van Gogh • Scrubbers

Charlotte Zwerwin
Thelonius Monk-Straight No Chaser • Gimme Shelter

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